WARREN MAGAZINE

FAMOUS MONSTERS #163

FAMOUS MONSTERS®

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MAY 1980

EXCLUSIVE PHOTOS FROM FRIDAY THE 13TH!

ADVANCE NEWS AND PHOTOS ON 4 NEW FRIGHT FILMS!

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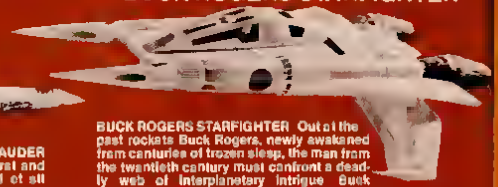

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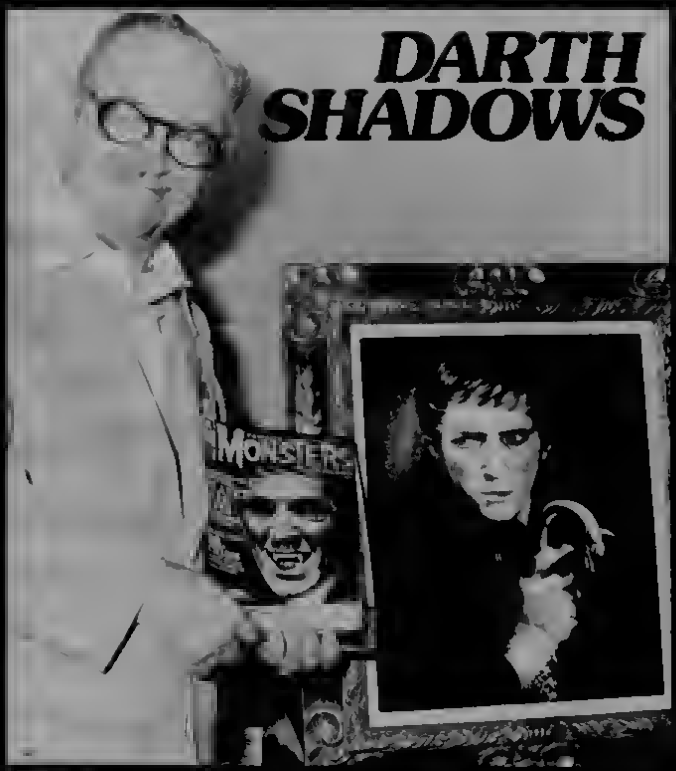
SPEAKING OF MONSTERS

DARTH SHADOWS



DARTH SHADOWS? Oops! Mistake! But Your Editor, as seen recently at the Great Dark Shadows Convention in Los Angeles, assures you you're making no mistake in picking up this issue of FAMOUS MONSTERS. Where else, under one cover, could you read all about such New Fright Films as THE FOG? THE ORPHAN?? FRIDAY THE 13TH??? The New TV Series BEYOND WESTWORLD? The Howlarious and Kaotic RETURN OF MAXWELL SMART? The Diabolical & Demonic DOMINIQUE? Your nightmares will be in technicolor after reading about the SILENT SCREAM. (But you won't mind because BARBARA STEELE will be riding that frightmare!) You'll thrill to the rampage of the prehistoric Rhedosaurus (the Fathom of the Opera) in THE BEAST FROM 20,000 FATHOMS by the Rays Bradbury & Harryhausen. And there's more! Don't blame us if you stay up till 4 reading this issue--the Dark Shadows under your eyes will be your own.

Forrest J Ackerman

THIS ISSUE DEDICATED TO BUTCH PORTILLO Fellow Science Fiction, Fantasy & Horror Fan FJA

ONCE A-SPAWN A TIME

Temporarily bed ridden and having nothing to do I decided to go over my back issues of **FM** As me myself & I looked thru the pages we decided to reread your list of movies to come We thought we should also mention some of our own L B F (Low Budget Films) has 2 films in the making The first is HELL SPAWN, the plot runs thusly After WW3 (typical cliche) the world is in ruins with very few human survivors The main concentration of these is S C A L E C K headquarters, which is a big military colony trying to maintain the human race Now there's one problem with this Icuman (10 ft tall mutated superintellect lizardman) doesn't like it and plans to stop it Who will win? So far almost all sets & costumes are completed and filming is soon to begin SLUOGE THE SEWER OEMON FROM HELL is our next project

STEVE SHIELDS
Auburn, AL

Have you ever thought of quitting while you're a head? On the other hand (the third one) Steven Spielberg made home movies

CALLING ALL MONSTERS

I m lurking for penpans from all over the American continent Must be a Karloff, Lugosi, Chaney Sr & Jr, Price, Lee freak!

"FRANKENSTEIN" GIROUX
713 Champagneur St
Montreal, Quebec
CANADA H2V 3P9

GALACTIC NEWS

Man we at Galaxy love this magazine as much as we love our 56 computers Did you know that on the planet Polis II there are men standing on the street corners selling every issue of **FM** for 161 skikes!

WINSLOW, AZ
Milky Way

TIME TRAVELER OR OAY OREAMER?

You may think I'm crazy but I tell you the truth! It was about 2 weeks ago when I went to the bookstore to pick up the latest issue of **FAMOUS MONSTERS** At the time I didn't have any money but I went anyway to make sure that I wouldn't miss an issue Well what do you know — it was the #200 issue of **FAMOUS MONSTERS** on sale, and me with no money it was on a Tuesday so I decided to come back to the bookstore on Friday after I got paid But when I got back to the latest they had is Issue #160!!!!! Can it be that I went into the future? Or maybe I dreamt it all?!? I'll never know until the #200 Issue comes out And if it is the same cover that I saw and held

OALE WATSON
Murfreesboro, TN

WANTED! More Readers Like

TOOO JOHNSON

FAN FROM JAPAN

I am a Japanese subscriber of your magazine and an enthusiastic fan of ever stop animation monsters and Ray Harryhausen

I am male, 23 yrs old, have black hair and eyes

HATO YOSHIO
E 10-302, Korigaoka
Hirakata-shi, Osaka
JAPAN 573

RATS TO OINGBATS

I heard the Ackermonster on WBT's **Hello, Henry** recently It was one of the best interviews on the show Also **FM** #160 was great! I enjoyed the **Childhood's End** pre production art, the tyrannosaurus Rex & **Martian Chronicles** articles & the Gil Gerard interview And here's a message for Oave Waller Those people who say science fiction 'warps the mind' & is a bad influence on our children 'are the same sort or extremely stupid narrow minded dingbats who are responsible for all the trouble in the world today They're afraid of change

MITCHELL B CRAIG
Lancaster, SC

WANTEO! More Readers Like

LISA DICK

OEFENOING "FOREIGNERS"

I would like to rally to the defense (natural for a soldier) of **international** horror & science fiction films A subject which is often given "thumbs down" by **FM** readers Tho the truly good studios were usually in the USA — such as Universal — the performers as well as original authors were from many varied lands England (Karloff, Zucco, Atwill & dozens more), Germany (Veidt, Wegener, Kosleck) all these nations contributed to the Great Melting Pot called Hollywood Suave Basil Rathbone trekked from South Africa to perform in the movie capital Lorre ventured from Hungary Where would films be without the multi talents of Fritz Lang F W Murnau & Werner Herzog to create them? Murnau (in 1922) & Herzog (in 1979) were the brainchildren of NOSFERATU — perhaps the most awesome thriller ever conceived The point is this We **need** & must appreciate international horror films & their makers Talent, plain & simple is universal It is **not** restricted to one land or one people

SP/4 JOE HAMMELL
Hunter Army Airfield, GA

BRIEF BLASTS

OYAN ANOERSON, Hondo, TX How about an article on Klaus Kinski the "newest" international ugly? **BRYAN FERGUSON**, Bluefield W VA You are in no position to say what was THE BEST FILM (of horror) of all time or THE WORST People have the right to express their opinion **(So they do and so you have I've only been seeing horror films since 1922 so give me till 2002 and maybe my word will carry some weight — FJA)** **SCOTT REOO**, Louisville KY Your special ALIEN magazine was great Richard Meyers review is the definitive review Aside from being well written I think it is also outspoken **STEVEN HITCH** (address missing) Thank you director Herzog for showing me the real Oracula **SCOTT LEIBFRIEO** (no address) Warren you have a great mag **SHAWN R L WARO** (16), 21 Burrell Parade, Blacktown 2148 Sydney NSW Australia My bedroom is done in posters and models of monsters My family says it's decorate in Early Vampire **ERIC POLLINGER**, Trenton NJ Mark Sullivan is an Art Find His illo for CHILO FROM THE STARS makes me anxious to see the picture **FRANCES OENNING**, Tucson, AZ Your coverage of STAR TREK — THE MOVIE (STAR TREK — THE BOMB is more like it) was 10 times better than that dreary movie **FRED MORLEY**, Chicago IL I m 20 but if I were 10 again I'd have thought ARABIAN AOVENTURE to be as great a classic, I bet, as Forry thought the silent THIEF OF BAGDAO (Fairbanks) to be when he was a kid

WANTEO! More Readers Like

JUNE RUNTZ

FANG MAIL CONTINUED ON PAGE 73

OUR COVER TRADITIONALLY FRIDAY IS FISH DAY BUT IT JUST DOESN'T PAY TO FISH ON THE 13th IF YOU DON'T BELIEVE US TAKE ANOTHER LOOK AT OUR COVER IT'S A HORRIFYING MOMENT FROM THE NEW SCREAM-O-SCOPE TERROR TALE BROWN AS EBONY THE 13th OOPS YOU'RE HOOKED!

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FAMOUS MONSTERS

Incorporating MONSTER WORLD

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don't read this on FRIDAY THE 13th

warne mack letrasch

IT'S ONE of those happy, carefree kind of evenings at Camp Crystal Lake Everyone is sitting by a large, warm fire, light flickering on & off of smiling faces The air is a little crisp for s summer night but nobody minds: they're all having too much fun singing songs, roasting hot dogs & marshmallows—a collective feeling of goodwill

2 of the young counsellors sneak away from the warmth of the campfire thay're much more interested in the warmth of each other's arms.

How delightful

How romantic.

How ill-timed!

For while the 2 hug-bugs are smooching, they fail to notice an unseen figure eyeing them from the protective blackness of the night It is too late when they finally do see this phantom, this hunter of the night

His movements are swift!

His actions are deadly!

His knife is sharp!

This is the summer of 1958 at Camp Crystal Lake. A summer that ends in murder & death.

20 years later!

A young girl in her late teens stands on the roadside with her thumb visible to travelers. This is the 3d or 4th ride sha has had to hitch in her afforts to get to Camp Crystal Laks. She's to he one of the counselors there this summer. She heard something about the problems that the camp has had in tha past. Something about a murder. And of course there were the many attempts to reopen the place since but something, *something* always happened to keep it closed & abandoned

The summer sun causes the girl some mild discomfort. She's becoming thirsty. If only someone would give her a lift

Someone does.

Grateful, and with a smile on her face, she enters the car and tells the driver where she is headed.

She needn't have bothered.

The mad killer claims still another victim

There's a new owner of Camp Crystal Lake His name is Steve Christy (PETER BROUWER) and he is naturally unaware that tragedy has already struck at his plans to reopen the camp He instructs his 6 counselors to get things ready for the coming season Steve has some things to do in town. He's certain that his hired hands can function on their own.

As he drives into town the sky starts to cloud over. He is forced to turn on his headlights.

A roll of thunder fills his ears.

Rain! That's the last thing he needs.

Steve drives on into the night, wondering what happened to that other girl counselor

Back at the camp, the 6 other counselors are getting things ready and getting to know each other better In fact, two of them, Jack (KEVIN BACON) & Marcie (JEANNIE TAYLOR), already know each other quite well

Jack & Marcie are lovers.

One of their friends, and also one of the 6 counselors, Ned (MARK NELSON), decides to take a walk by himself. This gives Jack & Marcie a chance to be alone. They stop by the lake, making a place for themselves.

The lake is beautiful at night. The water is black like coffee, with a trace of white speckles of moonlight dancing on it surface.

It's the perfect setting for young lovers.

The rain begins.

They had been warned. The thunder had announced the coming of the rain.

But Jack & Marcie don't mind. They laugh & giggle all the way to one of the cabins where they seek shelter.

Shaking the water drops from her hair, Marcie looks beautiful. Jack can't resist the impulse to kiss her.

Neither of them notices the figure on the darkened bunk. Of course, why should they? It's hidden in the shadows. And it's not moving at all so it doesn't disturb them.

But how could it move?

It's dead.

Their friend Ned lies still above them, an ugly gash like an extra mouth, carved in his throat.

Marcie excuses herself a moment.

Jack is alone, still unaware of his friend's corpse, bleeding into the sheets above him.

Jack's thinking about Marcie, how gorgeous she is. He can't wait for her to return.

There is the surprise of something suddenly clutching at his head.

It's a hand!

Before Jack can even wonder who's playing this sudden prank on him, he feels the deadly sharpness of the arrow which pierces his throat.

And now the phantom killer moves silently thru the room, seeking still another victim. The sound of water running into a sink covers any noise the phantom might make.

The rain continues its rhythmic tapping on the roof. The sound is somehow comforting to Marcie.

Then there's another kind of sound.

Footsteps, maybe, or someone knocking against one of the shower stalls.

Marcie looks around the room.

Jack's trying to scare me, she thinks to herself.

She creeps up to the first stall and slowly pokes her head around the corner.

Empty.

She does the same to the next stall.

It's also empty.

In fact, all of them are empty.

Puzzled, she turns around just in time to see the figure standing before her, seconds before the ax splits her skull, cutting off her scream.

One of the other counselors, a young girl named Brenda (LAURIE BARTRAM), senses an evil about the camp She feels foolish & childish but can't shake the fact that something about Camp Crystal Lake terrifies her. She s in a state of near panic when she is forced to, alone, seek out the bathroom.

As she runs thru the woods she feels like Ichabod Crane, the doomed schoolteacher in *The Legend of Sleepy Hollow*. But nothing happens to her. She doesn't meet the Headless Horseman. She's so relieved that she doesn't even notice Marcie's bloody body, propped up in one of the corners, the eyes wide and filled with the terror of her last conscious moment.

When Brenda returns to her own cabin, she is very grateful not to be outside. She enjoys the warmth & comfort the protection of the walls gives her.

She pulls down her bedsheets.

It's going to feel good to snuggle under those warm blankets.

She hears a sound. Something other than the loud, intruding thunder or the splattering of the rain. A voice, faintly heard above the noise of the storm, crying for help.

Ed (Mark Nelson) turns up dead. The number on his chest may be 88 but it looks more like he was 86'd.

No no, that isn't what your Mother meant by "Go out and bring me back some cold cuts."

Crazy Ralph (left) is trying to find out why attendance at the camp seems to be dying off.

End of a Dead End Kid? Are you kidding? (Nope, it's the ends of a girl named Brenda.)

Who could it be?

Brenda listens.

No. It isn't her imagination. She doesn't want to, but it sounds like someone is in trouble.

The 2 other counselors, Bill (HARRY CROSBY) & Alice (ADRIENNE KING), are rather alarmed by the fact that their fellow counselors are nowhere to be found. They decide to look around. The first place they look is Brenda's cabin.

She's not there.

But something is in her bed.

The two enter the cabin for a closer look.

There, against the stark white of the sheets, is a hatchet. It's covered with blood

There's only one thing to do now and that's call the police.

Bill & Alice run to the nearest phone

But like poor Ned, Jack, Marcie & the female hitchhiker, *the phone is dead!*

Bill & Alice feel they must somehow contact the authorities.

The camp truck won't start!

Not knowing what else to do, Bill & Alice decide to stay inside the main cabin. Something is wrong at the camp. But what? Neither of them knows.

As the night wears on, Alice grows tired. Bill tells her to get some sleep, he'll stand guard.

Alice dozes off

Bill sits quietly, surrounded by the storm outside, wondering if, perhaps, the bloody ax was just a practical joke. Maybe that hadn't been real blood on the blade at all.

Maybe.

The lights flicker.

Bill glances furtively around the room.

The effect of the lights flashing is disconcerting.

He looks at Alice.

She's still asleep.

Good thing she's not awake. This would make her even more frightened. But it's probably nothing more than the generator and that's why Bill leaves Alice alone to go out and check it.

Alice opens her eyes.

Had she been awakened by a burst of thunder? Had her body shifted into an uncomfortable position that caused her to drift back into unconsciousness? Or was it the sudden awareness that she was alone?

Alice's eyes search the room.

No Bill.

She gets to her feet.

"Bill?"

No response.

Where is he?

Alice runs outside, into the storm, searching for him. She's frantic, dashing about the camp, her feet sinking into the mud, rain soaking her body.

"Bill!"

There's a shed up ahead. Maybe Bill is in there. She hasn't looked in there yet

Mud spatters her clothing as her feet slosh thru the soggy ground. She can't seem to run fast enough, like in a nightmare where you run & run, away from something chasing you, but your legs won't work.

She throws open the door to the generator shed.

Oh!

There's Bill!

Bill was in the generator shed all along, pinned by several vicious-looking hunting arrows against one of the walls. He looks like some bizarre sort of trophy, like one might find in the mansion of Count Zaroff in THE

(Adrienne King) knew that Steve (Peter Brouwer) was hanging around the camp somewhere So why is she so upset? Maybe he has ring around the collar.

MOST DANGEROUS GAME.

But more important than Bill being dead is the fact that Alice no longer has a protector. She s alone now And there is no doubt whatsoever that there's a murderer loose

For a few hysterical moments Alice looks out into the night Somewhere in that blackness, amidst the trees & bushes, a horrible death awaits her. It will catch her if she doesn't run.

So run she does.

Everywhere she turns, she finds death

Ned!

Jack!

Marcie!

Brenda's lifeless form crashes thru a window ...

Blood & carnage everywhere!

The nightmare continues.

Thru the ceaseless drone of the rain, Alice hears the sound of a car motor. There, in the distance, like a beacon in the night, a pair of car headlamps bounce & joggle, burning brightly thru the storm

Thank God! her brain screams *Somebody has come to help me*

Alice runs toward the car, which stops as she approaches There is a woman inside. Her name is Mrs. Voorhees (BETSY PALMER)

The inside of the car is warm & comforting. As she leans back against the seat, Alice is suddenly aware of her soaking-wet clothes pressing against her skin.

Mrs. Voorhees waits for her to catch her breath She comforts Alice.

Mrs. Voorhees knows the camp quite well She's a

A gay blade is one thing but this fellow is making too strong a point! The first in a series of dreadful deaths at Camp Crystal Lake.

neighbor. Why, her own son, Jason (ARI LEHMAN), attended the camp several years ago. As a matter of fact, he had drowned there while two of the counselors had gone off, leaving the child unattended. Mrs. Voorhees explains to Alice that she could never let the camp reopen. It just wouldn't be fair.

Alice looks into the face of the killer . . . *Mrs Voorhees!* She bolts from the car and runs . . . runs for her life!

The old woman chases after her.

Once again Alice encounters the horror of Mrs. Voorhees' vengeance.

There, hanging in the trees, swinging like a pendulum, is the body of Steve Christy, who had long since stopped wondering what happened to that 7th counselor.

Mrs. Voorhees is suddenly there, eyes wide with her insanity, her hands clutching a machete.

Swish!

The sharp blade cuts thru the air.

Swoosh!

Once again Alice must dodge lest her flesh be severed like the night air.

The mad killer continues her crazed search for justice, all for the memory of her dead son.

The killer's foot slides as the ground beneath her gives way.

All at once the machete is in Alice's hands.

The blade slices one last time.

The head of the demented killer rolls to the edge of the water.

Mrs. Voorhees is dead.

She had to escape the carnage. If she didn't, she would surely go mad.

Alice looks at the lake before her. Somehow, the water seem inviting. She walks toward the lake, mechanically, like a zombie or a person in the thrall of a trance. She submerges her already-wet body into the water. Maybe it will wash away all of the horrors of the night.

She peddles across to the other side of the lake. She'll leave Mrs. Voorhees & Steve Christy behind. She'll try to leave all of it behind.

Alice's body falls, exhausted.

Sleep, like a blessing, overtakes her.

* * *

She is aware of the birds chirping first. It is a welcome contrast to the loud, harsh sounds of wind & rain. Harsh, at least, in connection with the night before.

Alice feels warm for the firstime in what seems like years, tho in truth it has only been several hours.

Her eyes open to the bright, sunlit sky. She lies there for several minutes, grateful for a new day.

Her mouth feels dry.

Alice props herself up, turns around and reaches her hand into the water for a few drops to wet her parched lips.

Suddenly, a hideously deformed child—Mrs. Voorhees' son, Jason—reaches up from the depths! His clammy hands reach around her neck and . . .

But we shouldn't really tell you any more.

FRIDAY THE 13TH was written by Victor Miller who, from the sound of things, looks like he's been heavily influenced by Herschell Gordon Lewis, the writer/director who gave the world such gore-films as BLOOD FEAST, 2000 MANIACS & COLOR ME BLOOD RED.

Ever since Alfred Hitchcock asked Janet Leigh to step into a shower and be stabbed to death by Anthony Perkins in his film PSYCHO, it seems like things have gotten bloodier & bloodier.

William Castle followed close on Hitchcock's heels with a film called HOMICIDAL, which contained an equally gruesome stabbing. While Hitchcock moved on to other things, Castle continued in the PSYCHO vein (no pun intended) with pictures like STRAIGHT-JACKET & I SAW WHAT YOU DID.

Roman Polanski directed REPULSION and changed the location of his murder from the shower to the bathtub. It may be interesting to note that, because of this film, a perplexed father wrote to Alfred Hitchcock wanting to know what to do about his daughter. The man explained that after his daughter saw PSYCHO she refused to take a shower. Now that she had seen REPULSION she wouldn't take a bath. "What am I to do?" she asked. Hitch sent a short, concise suggestion: "Send her to the dry cleaners."

FRIDAY THE 13TH seems to be another exercise in carnage, the plot being nothing more than an excuse for gruesome killings and the characters only included for the purpose of being victims.

The film is directed by Sean S. Cunningham, who some of you FM readers might remember as the man responsible for LAST HOUSE ON THE LEFT, a film he also produced in 1971. According to Cunningham, he believes that FRIDAY THE 13TH will be one of the more terrifying films of the genre.

"FRIDAY 13 doesn't have demons or supernatural forces—it is a story with a villain who is evil but a real person. The sensation that 'this could happen to me' becomes an extremely effective tool for frightening an audience."

According to the publicity release on FRIDAY THE 13TH, Sean Cunningham can scare the wits out of an audience (as anyone who has seen LAST HOUSE ON THE LEFT can tell you)—and make them love it.

Some producers, writers & directors in the genre have stated that the *unseen* is more horrifying than anything one could actually show on screen.

Val Lewton believed that the absence of specific menace enabled audience members to project their own fears, the intangible nightmares of childhood. Lewton's films never contained grotesque monsters or explicit murders but instead were based on some universal fear or superstition—fear of the unknown, the dark, madness & death. And Val Lewton made some classic horror films . . .

. . . THE CAT PEOPLE.
. . . THE CURSE OF THE CAT PEOPLE.
. . . I WALKED WITH A ZOMBIE.
. . . THE LEOPARD MAN.
. . . The 7TH VICTIM.
. . . ISLE OF THE DEAD.
. . . THE BODY SNATCHER.
. . . BEDLAM.

Lewtons associates on those pictures—Robert Wise, Jacques Tourneur & Mark Robson—all agreed with Val's theory of horror & fantasy. Robert Wise directed THE DAY THE EARTH STOOD STILL & THE HAUNTING. Jacques Tourneur directed THE NIGHT (or CURSE) OF THE DEMON. The pictures speak for themselves.

Not that a monster *shown* on the screen can't be exciting:

Where would FRANKENSTEIN have been without his *monster*?

What sort of picture would DRACULA have been without a *vampire* in it?

Would THEM! have been as interesting without the *giants*?

Was ALIEN a movie that would have been remembered at all had it not been for such graphic se-

quences as the *monster* popping out of John Hurt's stomach?

But can some character's guts spilling out onto the floor compare with the trickle of blood beneath the door that follows the cries & pounding of the small child in THE LEOPARD MAN?

For all the bloody stakings, dripping fangs & dismembered bodies abounding in Hammer Films, is there any scene in their entire output that can match the subtle horror of DEAD OF NIGHT?

Take all the vivid stabbings, ax murders, split skulls & bouncing eyeballs, put them back to back & hack to hock, and will those sequences ever be as effective as the ghost that glides across the hall before Deborah Kerr's startled eyes in THE INNOCENTS?

Brutal murders & graphic violence may keep an audience interested but does it frighten them? What's your opinion?

Make-up artist master Rick Baker once said he was tired of doing blood-&-guts makeups. He did them as a child because they were the easiest to do. But, he added: "That's the trouble with most of the movies today, they want to take the easy way out. I don't like seeing blood-&-guts on the screen. It makes me sick. I don't mind scaring people but I don't want to make a living by making people throw up at what I do."

FRIDAY THE 13TH contains music by Harry Manfredini. Makeup by Katharine Vickers. It is Rated R.

END

She Axed For It? Don't you believe it! This is what is known as an AXcedrin Headache!

Just when she thought everything was over, Alice (Adrienne King) is about to get the worst shock yet: a child with a dish-pan body. That's Ari Lehman in the role of Jason Voorhees under all that makeup.

FOUR NEW FRIGHT FILMS

THE ORPHAN

11 YEARS OLD and EVIL Incarnate: what would transpire by the time he was 13?

The subject of diabolical children in the horror film is one that was for many decades treated as taboo . . . The idea of taking a being like a child with its pure innocence and turning it into a hideous monstrosity is truly horrifying.

1960 saw hordes of terrified babysitters lock themselves away in fear of blazing eyes of the sinister children in VILLAGE OF THE DAMNED: the story of 12 youngsters of mysterious origin who share telepathic powers & an incredible will to survive and populate the world with their kind.

In 1964 in the sequel CHILDREN OF THE DAMNED another hatch of these menacing golden-eyed changelings make still another attempt at reproducing, and thus populating the globe with their kind. It is then learned that the mysterious origin of these wonder children is not outer space but rather Earth itself in an era far in the future.

In 1972 Chris & Martin Udavarnoky starred as Niles & Holland Perry, two identical twins, in THE OTHER. In the children's world of imagination there exists a closeness which seems to go far beyond the limits of the natural into the supernatural. Several deaths are committed in the town where the 2 children live. It is then discovered that one of the twins is responsible for the mysterious deaths . . . Only one of the twins is involved because only one of them exists. The other was killed as a small child and has kept "alive" in spirit in the mind of the other.

1974 sent audiences of all ages screaming from theatres after seeing THE EXORCIST drag the devil out of Linda Blair. The story itself was based on an incident documented in 1949 and its alleged truth made the story all the more frightening. There is some speculation that sales of split pea soup splashed after the film's first release.

1976 found Harvey Stephens starring as Damien, the anti-Christ character described in the Book of Revelations in THE OMEN. Believed to be the son of the Ambassador to Great Britain (Gregory Peck), Damien as it was soon violently learned was actually the offspring of a chilling black dog & Satan himself. Gregory Peck, realizing Damien's unholy intentions, attempts to kill the young boy but is just a fraction of a moment too late and ends up dead himself. This of course leaves Damien to continue his evil & prophetic deeds of destruction. The in the first Omen, Damien quite obviously wasted the first 9 years of his life, for in this sequel, Jonathan Scott Taylor plays a slightly older Damien who now lives with Gregory Peck's brother, the head of an international conglomerate (William Holden). Damien has at this point managed to make it thru the "trying teens". Audiences obviously were hitten by the Satan bug because there are plans for an Omen III.

A film was released in 1974 about a much younger child, newly-born in fact, who goes on a murdering rampage in the city of Los Angeles. IT'S ALIVE! also has a sequel and is very reminiscent of an early Ray Bradbury short story.

Now the film is THE ORPHAN, starring Mark Owens in the title role. In this psychological murder-mystery drama we are introduced into the private fantasy world that David (Mark Owens), a 10-year-old boy, creates after both his mother & father are killed in a sudden, violent accident. David is left in the care of an aunt who does her very best to isolate the boy from any of his friends or companions, including his own pet dog. David's aunt & all of the other adults in the household deprive him of love & finally even the memory of his own parents.

As a result David makes his way even deeper into his own make-believe world. The adults in the household, finding him bizarre & difficult to live with, leave him one after another. Unable to cope with the idea of being betrayed, David allows his strange fantasies to creep slowly into his real life, causing the boy to seek chilling revenge.

THE ORPHAN surreptitiously puts something in his pocket but not before we get a peek at it and realize that it is a handkerchief stained with blood!

Children are supposed to be seen and not hurt but it looks like the tables are turning and The Orphan is about to make a cutting remark.

Burn, Witch, Burn? No—Fry, Day, Fry! The Producers have told us 13 times how hot THE ORPHAN is so don't say you weren't warned if you suffer Burns, George.

SILENT SCREAM

BACK!
STAB!
SLASH!

BARBARA STEELE is back and you know what that means:

You can STEEL yourself to scream.

And scream again!

For the Mistress of the Macabre is busy on the job!

FM was on the set of this hair-raising new fright film, which was shot mostly in the Denny Harris Studios in West Los Angeles.

Here is the story:

Scotty Parker (Rebecca Balding), an attractive young college coed, is desperately seeking a place to stay. Time is running out—it's just a few short days before her classes began. Finally, as a last resort, she settles for a creepy room in a gloomy old Victorian mansion high atop a craggy cliff overlooking a troubled sea.

Soon she will be troubled

The home is owned by a strange recluse, Mrs. Engels (YVONNE DE CARLO of Munsters fame.) Her son is a very nervous, neurotic type: Mason (Brad Reardon).

Scotty meets Jack (Steve Doubet), Doris (Juli Andelman) & Peter (John Widelock), 3 students who have also rented rooms in the Engels house. After getting acquainted they all go out to a nearby beach restaurant to have dinner.

After having eaten, the students make their way back to their new domicile.

All except Peter

Peter lags behind the group.

Collapses.

Falls on the beach.

Suddenly, out of the night, out of nothingness, a huge butcher knife slashes out at him!

Again—and again!

The next day Peter's lifeless body is discovered on the blood-drenched sand.

His corpse has been horribly mutilated.

Police detectives McGiver (CAMERON MITCHELL) & Rusin (AVERY SCHREIBER) question each of the students about the events of the nights before

Mason too is questioned.

In the course of the inquiry the investigators uncover a peculiar fact about the Engels family:

Mason's sister Victoria was sent to a mental institution many years previously.

Crazy?

Homicidal!

She viciously attacked a man with a knife!

* * *

Back at the mysterious mansion, in the eerie cellar, something inexplicable & scary is happening:

A huge knife is scraping away at a wall

Suddenly, *a hand bursts thru!*

Unaware of the imminent danger, Doris goes down to the cellar to wash out her clothing

But Victoria Engels (BARBARA STEELE) is on the loose and creates some stains on Doris' garments (the ones she's wearing) that even the second best detergent (the one that the TV commercials claim is better than the Leading Brand) would have a tough time getting out. You see, Bad Babe has a nervous knife, and before you could say "Jack the Ripper" she's lunged at Doris and punctured her lungs!

Later that day, Scotty misses Doris and starts looking around for her. Unsuccessfully searching thru the upper areas of the eerie house, she at last descends to the cellar.

Bad move.

She discovers Doris. Dead.

And as if that wasn't bad enough, she's abducted by Mason, who ties her up & gags her & hides her away in a closet.

Mrs Engels is frightened out of her wits (and with good cause 'cuz icky Vicky is making mincemeat out of various members of the household . . . and it ain't nowheres near Thanksgraving) and she reveals the truth about ole Vic to Mason:

Mason is actually Victoria's son!

She flipped her lid while she was carrying the kid and attempted to stretch her neck the hard way: by hanging But her suicide attempt failed and she lived to give birth to Mason.

But the traumatic experience left her completely insane.

Mason, who has till now believed the older Mrs. Engels to be his mother and that he had no father, goes berserk at the revelation and rushes about on a shooting rampage, killing Mrs. Engels but only wounding Victoria

Victoria is aroused by the sight of blood. She kills Mason, then tries to kill Scotty, who is still hanging in the closet.

Jack comes to Scotty's rescue and in the ensuing scuffle Victoria falls, impaling herself on her own knife Jack & Scotty comfort each other as the police arrive.

* * *

FM had the unique experience of sitting next to Barbara Steele during a private screening of SILENT SCREAM.

And also next to Master Poe.

Her son, Jonathan

Young Jonathan, who is about the age of many of FM's readers, had interesting remarks to make about the film:

"Terrific

"Exciting.

"Great editing. [An unusual observation for one so young.]

"I loved it.

"Even if it was a little mushy."

Victoria Engels (BARBARA STEELE), locked in a cellar for 20 years, is out, and out to do in the beatniks who kept her in the dark all that time.

THE COMING

B.I.G.

You know from past experience what those initials mean:

BERT I. GORDON.

Producer of:

THE AMAZING COLOSSAL MAN

WAR OF THE COLOSSAL BEAST

CYCLOPS

VILLAGE OF THE GIANTS

EMPIRE OF THE ANTS

Sci-fi films from the imagination of maestro HGWells, scientifilms inspired by Gordon's own adventurous imaginings.

Tales of GI-ants & gigantic human beings.

But heretofore never with very big budgets.

Now that has changed

Something new has been added:

BIG BUCKS.

A quantum jump in the cash department to (count 'em) over FOUR MILLION DOLLARS.

Gordon has done well *without* Big Bucks to back up his ambitions—recalling his well-received MAGIC SWORD with the late Basil Rathbone & the well-remembered Vampira (Maila Nurmi), and FOOD OF THE GODS, for which he was awarded the Grand Prix in the Fantastic Films Category at the Paris Film Festival of 1976—but now we'll see what can do with a budget many times what he's had before.

"I've always wanted to do an occult story the *right* way," he told FM, and now, with THE COMING, he feels he's had the opportunity.

A number of Gordon fans still remember his THE TORMENTED, 1960, as a very acceptable occult film. Via the pages of his monumental work "Reference Guide to Fantastic Films," its creator Walt Lee (assisted by Bill Warren) reminds us of the plot of Gordon's early cinema adventure into the supernatural:

The mistress of a pianist (Richard Carlson) falls to her death from his lighthouse

Her body is never recovered.

She (Juli Reding) begins haunting him in many ways.

Parts of her body materialize . . .

Parts of her body appear and turn to seaweed . . .

She interrupts his wedding . . .

She appears in photographs . . .

Etc.

Finally, the distraught Carlson is driven to—

MURDER.

But retribution comes when he falls to his death.

The end is not yet.

When Carlson's corpse is found, it is entwined in death with the body of the ghost that haunted him to an early grave.

—That, astonishingly, was already 20 years ago, when FM was in its infancy. Now Gordon comes to the fore with the most important picture of his career, and once again it is in the occult vein.

THE COMING was inspired by an unusual article in the April 1979 issue of *National Geographic* magazine. Thru the feature, Gordon learned of the existence of a mysterious Massachusetts woman:

Laurie Cabot.

"The Official Witch of Salem"!

Not 200 years ago.

Now

Gordon went to Salem and hired Laurie Cabot as his technical advisor.

With the guidance of the Witch of Salem, Gordon created a story about the local witch hunts & trials of 1692 and the subconscious connection that a 12-year-old girl of 1980 has with these ancient atrocities.

The girl: Susan Swift, seen in 1977 in AUDREY ROSE. (A talented 5-year-old, Jeannine Balbo, also plays an important part in the plot.)

Time travel is involved when a father from the 1600s projects himself thru the centuries in an attempt to save the life of his innocent daughter who has wrongly been accused of being a witch.

There is another time traveler: a black & white evil *id*, a horrifying glob of hate incarnate that pursues its perverted passion to the present. Can this monstrosity be bested?

"ID" came from the 17th Century. A face-hugging monstrosity of evil from the wicked World of Witchcraft in 1692.

12-year-old SUSAN SWIFT, a girl of 1980 with a weird link to the witchcraft trials of the 17th Century, wonders if she'll make it to 1981. Wouldn't you too?

DOMINIQUE

SPINE-TINGLING SUSPENSE! This is the Key Element of this New Mystery Thriller from the Sword & Sorcery company of Milton Subotsky, the producer who in times past has brought you such hair-raising horror films as: THE CITY OF THE DEAD, starring Christopher Lee, known in this country as HORROR HOTEL ("Just ring for doom service!"), DR. TERROR'S HOUSE OF HORRORS, THE SKULL, TORTURE GARDEN, TALES FROM THE CRYPT, ASYLUM & Vincent Price's last horror film to date, MADHOUSE. (There are those who might consider Subotsky's first film effort, ROCK ROCK ROCK, to be a horror picture of sorts but there's little point in going into that at this time.) The energetic Subotsky was also responsible for the colorful adaptations of Edgar Rice Burroughs adventure/fantasy stories, THE LAND THAT TIME FORGOT & AT THE EARTH'S CORE, as well as an excursion or two into sci-fi fantasy with the whimsical DR WHO & THE DALEKS AND DALEKS INVASION EARTH 2150 AD. With DOMINIQUE, however, the producer is returning to the bizarre world of THE PSYCHOPATH,

where the haunting visions of nightmares become reality, a story straight from the VAULT OF HORROR. In other words, Milton Subotsky is up to his evil tricks again.

Poor Dominique Ballard has a problem. Like the perplexed Miss Giddons in THE INNOCENTS, or the terrified Susan Stresberg in SCREAM OF FEAR, Dominique sees ghostly apparitions. There, hanging in the rafters of her conservatory, she continues to see a hanging body, a disturbing sight indeed. But even the dangling corpse is only a minor nuisance when compared to the ghostly car accident that almost takes her life. And then there are all of those strange sounds, those strange noises she hears about the house. Add the fact that Dominique is a cripple and you have the complete picture of a confused & frightened woman.

To make matters worse, Dominique isn't at all convinced that these events are hallucinations, brought on by her condition that crippled her body. Dominique suspects that it all might be a plot, concocted by her husband David, to drive her mad.

In the end it all proves too much for Dominique and she hangs herself.

Remember what happened to the husband in THE SCREAMING SKULL who attempted to drive his rich wife insane by making it appear that his former wife was haunting the house? Or the confusion wrought by James Caan, Katherine Ross & Simone Signoret when they played their deadly GAMES?

Following his wife's death, David hears Dominique's favorite piano piece played, waking him from his sleep.

Dominique's ghostly vision is seen by her husband floating thru hallways.

Is David going mad?

Is it guilt that is causing him to see these tormenting visions?

Or has Dominique actually returned from the grave to seek her revenge? OR—?

Dominique Ballard is played by the lovely Jean Simmons and marks her return to the screen after more than 3 years. "I was delighted when Michael Anderson offered me this part," said Miss Simmons, referring to the part as her "comeback". "I was really rather frightened of returning to the screen but DOMINIQUE is different. For one thing, it is being made at Shepperton, which I know so well. For another, this film has a wonderful cast and it's almost a 'family' film. One of those big-budget Hollywood blockbusters would have terrified me."

The "wonderful cast" to which Miss Simmons refers includes, among others, Cliff Robertson, most recently seen in Brian de Palma's tribute to Alfred Hitchcock's VERTIGO, OBSESSION. He was also the mental retard-turned genius in the film version of Daniel Keyes' novel, CHARLY. Robertson plays David Ballard, the husband.

As David's sister, Jenny Agutter knows more than she is willing to divulge about Dominique's tragic suicide. The role re-unites Jenny with director Michael Anderson. They worked together on the MGM blockbuster, LOGAN'S RUN.

Simon Ward is seen as Tony Calvert, the Ballards' young chauffeur. Like Miss Simmons, Ward was happy to be working at Shepperton once again. "It's like coming home after a long spell of overseas duty. And I'm delighted to be doing a thriller. I'm a fanatic about all the old Hitchcock films; DOMINIQUE has the same quality — it's a good story that keeps you guessing right up to that last minute."

FM readers might remember the young assistant to Peter Cushing in Hammer's FRANKENSTEIN MUST BE DESTROYED. That too was Simon Ward.

Ron Moody, the villainous Fagan in both the stage & screen version of OLIVER, plays Dr. Rogers, a simple country doctor with a strong & carefully hidden shady past.

Dame Flora Robson is the sinister housekeeper, Mrs. Davis. One of the great ladies of the English stage, the actress has had previous bouts with the supernatural & evil in THE SHUTTERED ROOM, EYE OF THE DEVIL and THE BEAST IN THE CELLER.

Michael Jayston & Judy Geeson portray long-time friends & business partners of the Ballards, Arnold & Marjorie Cravan.

Jayston was seen in TALES THAT WITNESS MADNESS and Harman Cohen's last film, CRAZE.

The pert & pretty Judy Geeson was the young murderess in the film BERSERK, and later found herself fighting a radioactive menace in DOOMWATCH.

Jack Warner & David Tomlinson both play cameo roles. Warner, who was in THE QUATERMASS EXPERIMENT (known in this country as THE CREEPING UNKNOWN), the first of the Quatermass series, plays a stonemason. Tomlinson—the perplexed father in Walt Disney's MARY POPPINS and an equally perplexed visitor to the WAR-GODS OF THE DEEP—is a country lawyer.

Micael Anderson, who some years back directed an internationally famous roster of stars in Mike Todd's extravagant adaptation of Jules Verne's classic novel, AROUND THE WORLD IN 80 DAYS, would seem to be a good choice to direct a suspenseful psychological thriller with supernatural overtones. Prior to his assignment on DOMINIQUE, Anderson directed Gary Cooper's last film, THE NAKED EDGE, a story about a wife who believes her husband to be a murderer. It was written by Joseph Stefano shortly after his screen adaptation of Robert Bloch's novel "PSYCHO", and shortly before Mr. Stefano began the television series *The Outer Limits*. Besides the already mentioned LOGAN'S RUN, Michael Anderson directed the exciting ORCA—THE KILLER WHALE.

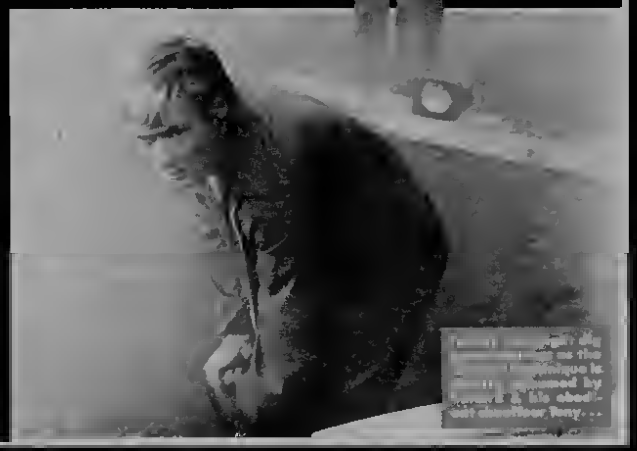
Director Anderson considered DOMINIQUE an exciting challenge. "These sorts of films are extremely tricky," Anderson said. "Timing is absolutely crucial. You can spend all day shooting people coming in & going out of doors and it isn't until you get the film into the cuttingrooms that you know if you have been successful. Thrillers are all atmosphere & mind-play but when they work they are more satisfying than anything."

See DOMINIQUE and shriek!

His wife is dead but his life is not empty. It's filled with dread. He's David Ballard (played by Cliff Robertson) and he's tormented by grim & ghostly events.

Jean Simmons. She beautifies the title role in this shivery new film in the genre of the mystery thriller. DOMINIQUE rhymes with . . . shriek!

Ron Moody. And "moody" is the word for this brooding tale of mounting horror. He portrays a sinister doctor who'd sell his scruples for sufficient rubies.



END

IT'S UTTER KAOS

many happy returns of the daze

Ride 'em cylon! Actually, that isn't a cylon--not even a nylon "sock it too 'em!"--it's a menacing mechanical marauder that you see atop that wicked weaponry machine sporting the spacy space gun. Bad guy alongside is pistol packing "Patch Eye" the slayer man, who's trigger-finger is just itching to cause KOAS among the perplexed personnel of P.I.T.S., especially Max Smart!

SECRET AGENT 86 once again is in a fix. Maxwell Smart sez, "Move over, James Bond!"

Well while Secret Agent Smart may be confident that he can right all wrongs, capture all criminals and in general handle any situation that may arise, we respectfully request agent 007 to remain close by and on duty. We've seen Maxwell Smart in action before and are quite certain that, before long, 007's services will be required again soon.

Very soon!

Yes, believe it or not, producer Jennings Lang has announced that on 7 May 1979, production began on a feature length, $15 million feature based on the television series, *Get Smart*. It is to be titled, appropriately, THE RETURN OF MAXWELL SMART.

the max factor

What? You can't believe thet Maxwell Smart, the bumbling secret agent of the popular 4-year hit TV series is returning? There's certainly nothing unique about a TV series becoming a motion picture. STAR TREK just recently hit the theatre screens. Before that there was SUPERMAN and before that MUNSTER GO HOME.

And there's certainly nothing original about a character returning No, sir. Why some of our very best secret agents, private detectives & amateur sleuths have hed to return to set things right time & again. Many of the most popular motion picture characters came back for a second or third time, and some of them, please note, actually returned from the dead.

There was...

...The Ape Man!
...Blacula!
...The Bowery Boys!
...Bulldog Drummond!
...Charlie Chan!
...The Creature From the Black Lagoon!
... Monte Cristo!
...Dracula!
...The Falcon!
...Derek Flint!
...The Fly!
...Francis, the talking mule!
...Godzilla!
...Dr. Goldfoot!
...Sherlock Holmes!
...Ma & Pa Kettle!
... Arsene Lupin!
...Mr. Moto!
...Dr. Phibes!
...The Thin Man!
...Philo Vance
...Mr. Wrong!

Even Lassie & Andy Hardy finally came home! So why not Maxwell Smart?
Why not, indeed.

well, Max?

According to the official Universal press release, this picture is scheduled to be a wild comedy advanture. It's a Jennings Lang Production & a Leonard B. Stern. Presentation for Universal based on a story & screenplay written by Arne Sultan, Bill Dana & Leonard Stern

The press release describes producer Jennings Lang as one of Hollywood's most talented axecutives & one of its most active producers. "Besides Lang being a highly creative producer (the third AIRPORT film was one of his ideas), he is a highly innovative showman." He was the man behind Sensurround, the Academy Award-winning sound system that made audiences believe that the theatre they were sitting in was falling on their heads. The process was invented for the movie EARTHQUAKE and subsequently used in MIDWAY & ROLLERCOASTER.

Speaking about the film, producer Lang says, "We ere making a fresh movie just like we were starting from scratch. The whole approach is a funny, wild spy spoof on James Bond using Maxwell Smart in the outrageous secret agent role in a big, fat movie full of special effects, ingenious technological gadgetry, new secret-agent weapons, unusual sets, & locations, wild action & beautiful girls.

"Maxwell Smart has a definite cult following that gives THE RETURN OF MAXWELL SMART a built-in audience."

Jennings Lang may be right about the movie having a built-in audience. *GET SMART* is currently in syn-

What has the villainous Nino Sebastian Sleeve got up his sleeve? A stump with a thumb in it, that's what, and he's doing a bang-up job!

Who said all California drivers are crazy? Didn't you ever see a deskmobile before? Perhaps max is driving to a desk-o-teque!

dication, running on local stations all across the country. In Los Angeles, one local station has been running as many as 3 a day!

The series originally ran from 1966 to 1969. As comedian Milton Berle once said, "Any show that runs over 3 episodes these days is a success."

In the pink

To describe Maxwell Smart, one might draw a comparison with the French detective Inspector Clouseau played by the wonderful & talented Peter Sellers. (The character was originally created for the film THE PINK PANTHER. He was seen later in A SHOT IN THE DARK. Alan Arkin took over the role in the film simply titled INSPECTOR CLOUSEAU. Sellers took over the part again many years later in THE RETURN OF THE PINK PANTHER & THE PINK PANTHER STRIKES AGAIN.) Like Clouseau, Smart is a well-meaning bungler, ill equipped to handle something as simple as licking a postage stamp, much less the complicated business of spying & investigating. Yet both of these men always manage, it seems, to come out on top of things despite the odds which are definitely against them. Also like Clouseau, Maxwell Smart manages to constantly be a thorn in the side of his superior. Fortunately for Smart, The Chief, played by the late character actor Ed Platt, isn't so angry at him that he wishes him dead, which Clouseau's Inspector Dreyfuss (Herbert Lom) not only wishes but attempts to make his dream reality.

Since Maxwell Smart was such a hopeless scatter-brained dunce, he was in urgent need of a partner who could work with him and handle the situation when the going got rough. Pull his fat out of the fire, so to speak.

Agent 99 to the rescue!

a gent? no—a gal

Agent 99 came in the lovely form of Barbara Feldon, Smart's more competent and certainly better-looking sidekick. More often than not, it was really she who would tie up all the loose ends at the conclusion of the show.

Maxwell Smart's number was 86. He & 99 worked for C.O.N.T.R.O.L. Please don't ask what those letters stood for. They have a definite kinship to U.N.C.L.E. & S.P.E.C.T.R.E. Frankly, who remembers what N.O.V.A.C. stood for in the old Ivan Tors picture, GOG?

It wasn't long after the series began that certain lines from the show worked their way into people's everyday speech. Even people who didn't watch the show couldn't help but hear someone say, "Sorry about that, Chief" or "Would you believe—?" So much time has passed that many have forgotten where those phrases came from.

Besides Feldon & Platt, another series regular was Robert Karvelas. He played Larabee.

During the last season, a robot named Hymie was added to the cast. It was (or he was) played by Dick Gautier.

Guest stars include people like Robert Culp, Don Rickles, Cesar Romero and, in a rare appearance, TV's most popular talk show host, Johnny Carson.

For his performance as C.O.N.T.R.O.L.'s very worst agent, Don Adams received the Emmy Award three times! This may have been due to the fact that the actor often had the difficult task of—in addition to his role as Maxwell Smart— playing characters from classic movies. It was not at all odd to find Agent 86 doing an uncanny imitation of Humphrey Bogart in the middle

Max Smart "Don Adams" have lost C O N T R O L and now he's in the P I T S, but he's never been noted for his high I Q , in fact, his I Q , is so low a gnat would have to look under an ant to find it He's such a moron, he had a hunglar alarm installed in his house In the inset, we see him with that nefarious explosive known as the Nude Bomb. Max's motto is "No nudes is good nudes", and in the movie we understand he has a number of clothes calls When he fires his fire arm we hope he does some harm to KAOS

of what appeared to be a scene right out of CASABLANCA, or an unreasonable facsimile thereof The next week, the show might do a takeoff on the PRISONER OF ZENDA This time Smart would sound suspiciously like the brilliant actor Ronald Coleman It became a policy of the show to parody many of the old classics, including THE TREASURE OF SIERRA MADRE and CHARLIE CHAN

The writers didn't stop there.

When *Get Smart* was thru with the movies, they started poking fun at many of the popular TV shows of the time

Remember when Richard Kimbell had to give up his medical practice and run all over the United States taking menial jobs to support himself while he searched for the one-armed man he saw running from his home the night his wife was murdered? That one-armed man made Kimbell *The Fugitive*

Or do you recall the gruff & cantankerous police chief who was crippled by a sniper's bullet and had to solve all of his city's crimes from a wheelchair? It didn't seem to slow down old Robert *Ironsides* any

You haven't forgotten the 2 wise-cracking spies who traveled all around the world, *I Spying* exotic locations, playing tennis & solving crimes, have you?

Maybe exploding taped messages, cleverly masked spies, split-second timing and all manner of derring-do will bring *Mission Impossible* to mind.

These were just a few of the TV shows that *Get Smart* imitated, usually with hilarious results.

The pilot for the *Get Smart* series was written by 2 famous & funny men, Buck Henry & Mel Brooks. Small wonder, with these two geniuses of goofiness at the helm, that the show got off to such smooth sailing.

Buck Henry is the mild-looking actor-writer with such films as THE GRADUATE, CANDY and CATCH 22 to his credit He also scripted the delightfully sad semi-fantasy, DAY OF THE DOLPHIN Recently, besides appearing on *Saturday Night Live*, Henry appeared as the over-zealous heavenly messenger who took Warren Beatty before his time in the fante-comedy, HEAVEN CAN WAIT. (This was the hit remake of the 1941 Alexander Hall classic with Claude Rains, HERE COMES MR JORDAN.)

A summation of Mel Brooks can best be accomplished by reminding you of his features

THE PRODUCERS
THE 12 CHAIRS
BLAZING SADDLES
SILENT MOVIE

In addition to dreaming up the zany screenplays for the aforementioned pictures, Brooks paid an affectionate tribute to James Whale when, in 1974, he wrote & directed a black & white comedy called YOUNG FRANKENSTEIN

A few years later Brooks saluted the master of suspense, Sir Alfred Hitchcock. HIGH ANXIETY took some of Hitch's greatest moments from films like NORTH BY NORTHWEST, VERTIGO, PSYCHO & many others and lampooned them.

Brooks & Buck wrote nothing else for the *Get Smart* series. That task was taken over by 2 writers by the name of Chris Hayward & Allan Burns, who did the bulk of the episodes

It might also be interesting to note that many of the episodes were directed by a man named Gary Nelson,

who just recently finished the monumental task of directing the Disney sci-fi extravaganza, THE BLACK HOLE.

Now, 10 years later, some changes have been made

gone with the wand

Gone is Agent 99

Gone is The Chief.

Gone, in fact, is C O.N.T.R.O.L.

Don Adams is once again playing Maxwell Smart but this time he's working for a new top U.S. agency. PITS

It may be P I T S but according to the press release it's simply the PITS.

But, have no fear It may be a new agency that Smart is working for but he'll still be fighting his old enemy—KAOS

But what happened to bring Maxwell Smart out of retirement after all these years?

What single event could have taken place that would make it necessary to haul Agent 86 out of mothballs?

And what, pray tell, could have happened to make everyone forget exactly how incompetent he is?

There is no information in the press release that answers the third question. However, this message from the folks at KAOS ought to give us a clue to answering the first 2 questions.

"This is KAOS . . We have in our power a devasteting new weapon capable of systematically destroying all known fabrics which exist in the world. It is called the *Nude Bomb*. . ."

Naturally, it will be secret agent Smart's mission to stop his major adversary from dropping the Nude Bomb that will destroy all clothing, turn the world stark raving nude and take the PG rating away from the film He won't have Agent 99 to help him. This time he'll be aided by 3 lovely assistants

Agent 22, played by Andrea Howard.

Agent 34, played by Sylvia Kristel

Agent 36, played by Pamela Hensley who is the clever & beautiful Princess Ardala in *Buck Rogers in the 25th Century* She was also featured in DOC SAVAGE & ROLLERBALL

3 heads are better then nons Or, in Maxwell Smart's case, 3 heads are better than none!

Perhaps, with all these lovely young ladies to help him out, Smart might be able to get thru this case with very little trouble.

But we doubt it.

the secret's out

Of course, producer Jennings Lang did mention that he was to have some gadgetry & new secret weapons We are, in fact, informed that he will have an arsenal of ingenious special weapons. But we only know of one . .

. . .THE DESKMOBILE!

What is a DESKMOBILE?

Simple. The desk blotter folds up into a windshield & dashboard. Maxwell Smart can cruise thru the streets at a nifty 40 miles per hour According to an issue of *Variety*, at one point of the film Agent 86 is sitting as his DESKMOBILE doing some paperwork, unaware that he's racing thru the city.

That same issue of *Variety* reports that the original title for this film was THE NUDE BOMB. It was also not intended as a comeback for Maxwell Smart. But, as soon as somebody came up with the idea, the script was quickly rewritten and the title changed.

Others in the cast include Rhonda Fleming as Edith Von Secondberg, a chic, elegant & famous fashion designer who joins forces with our hero.

Bill Dana not only had a hand in the screenplay, he also plays a part in the film, that of Jonathan Levinson Seigle, a fashion designer & businessman who possesses information that might very well lead to the capture of KAOS.

Robert Karvelas returns from the *Get Smart* series to recreate his role as Larabee. He & Don Adams are the only 2 members from the original cast

Vittorio Gassman plays Nino Sebastian Sleeve, the head villain in the picture.

We are told that the plot of THE RETURN OF MAXWELL SMART takes our intrepid hero to. . .

. .New York!

. . .San Francisco!

. . Washington!

. . Monte Carlo!

. . .Innsbruck!

. . and other exotic locations!

During his many exploits we will see. . .

. . *flame throwers!*

. . .*midair skydiving!*

. .*exploding trucks!*

. . *an avalanche!*

These stunts, and many more, will require the talents of over 110 different stunt personnel!

The movie will display over 118 effects!

laff, clone, laff

One of the many sets featured in the film is the "cloning room" which will make an extensive use of mirrors in connection with special effects & some wild stunts. Art director Wm. Tuntke describes the look he is giving the film as ". . .fantastic realism . . . because it incorporates both a reality of sorts & also fantasy."

Wm. Tuntke's name may be unfamiliar to you but his work certainly isn't Just a few of the motion pictures he has worked on include. . .

. . .MARY POPPINS!

. . THE ABSENT-MINDED PROFESSOR!

. . .BABES IN TOYLAND!

. . .THE ANDROMEDA STRAIN!

Tuntke was also the man who designed both the Tomorrowland & Fantasyland complexes at Disneyland. He has received 2 Academy Award nominations & one Emmy Award nomination It would seem that THE RETURN OF MAXWELL SMART is right up Tuntke's alley.

According to the press release, the sets being designed for the picture will be ultra-modern with a lot of curves and could set a new trend in design.

The man given the task of directing THE RETURN OF MAXWELL SMART is Clive Donner.

Donner began his career as an assistant editor for director Carol Reed and later David Lean. He has directed numerous British television documentaries and has also worked in the theater on Broadway & in London. He is said to be a great believer in spontaneity in filmaking. Donner tells his actors: "From the time I say action to the time I say cut, surprise me, entertain me, delight me"

Taking a quick look over Clive Donner's past screen credits would seem to indicate that he was well chosen to direct an outrageous comedy like THE RETURN OF MAXWELL SMART In the business of making films, Donner has worked with such zany people as. . .

. . .Woody Allen. . .

. . .Peter Sellers. . .

. . .Peter O'Toole. . .

. . .Jack Lemmon. . .

When Maxwell Smart returns, you can count on a lot of action in addition to loads of comedy. In this scene, it's shootout time as cross "Patch", having a black eye himself, tries to give one to Max . . . who's Smart enough to be offstage just now.

. . . Elaine May.
. . . Peter Falk

His credits include . . .
. . . WHAT'S NEW, PUSSYCAT?
. . . LUV
. . . HERE WE GO ROUND THE MULBERRY BUSH.

But no fantasy credits?

hooray for hollywood

One thing that Hollywood does better than anything else—except perhaps the policy of hiring relatives—is to typecast people. Try as he might, Bela Lugosi never did get to play the role of Cyrano de Bergerac but if a boogeyman part came up, he was one of the first people called. The same holds true for Lon Chaney & Boris Karloff. It didn't matter that these people could have played different kinds of parts. They were "typed" as horror actors. Well, the same holds true for directors. Because Jack Arnold directed IT CAME FROM OUTER SPACE his next assignment was THE CREATURE FROM THE BLACK LAGOON. The bulk of his work was tied to the sci-fi & horror genre because his first film had been a sci-fi movie. So where on Clive Donner's list is a fantasy-type picture?

Well, there was one, made in 1974.

It went by several names. . . .
. . . VAMPIRA.
. . . VAMPIRELLA
. . . VAMPIRE.

Know what it is? It was eventually released by American-International under the title OLD DRACULA, starring David Niven.

So Donner's credits do include a fantasy picture, and a comedy at that.

Move over, Max Sennett!

Now here's a villain with socks appeal. Apparently he's ashamed to show his face in public, so he's been stocking up on hose. He also seems to have a hobby of collecting thimbles!

END

HAL HOLBROOK

ADRIENNE BARBEAU

JAMIE LEE CURTIS

TOM ATKINS

JANET LEIGH

JOHN RO[illegible]

phantom fingers of fear appear in-- THE FOG

filmbook by d.r.ronaldi

A RAIN-SWEPT country road.
wolf, howling in a distant wood.
full moon at the stroke of midnight.
An old dark house.
A dimly-lit stairway.
The whistling wind thru barren tree limbs.
A creaking door.
A cobwebbed hidden passage.

All of them images that call to mind atmospheric devices utilized by filmakers to strike terror in tha hearts & minds of their audiences. Ingredients which have served to help immortalize such classics as DRACULA, FRANKENSTEIN, THE WOLF MAN, CURSE OF THE DEMON, THE CAT & THE CANARY, THE BLACK CAT & a (g)host of others.

Fog. Certainly another quintessential element of many a spooky film. Whether serving to shroud Dracula's castle in misty clouds or in aiding the elusive Jack the Ripper in making his escape down London's narrow alleyways, fog has continually played an important role in the creating of atmospheric terror. Sometimes serving to hide some terrible, unseen menace often too horrible to contemplate seeing in tha light of day.

With such possibilities it is hardly surprising to find a terror specialist such as filmaker John Carpenter seizing upon the title THE FOG for his latest exercise in spine-chilling horror. It was at USC that Carpenter made his first mark in the film world, with his short film THE RESURRECTION OF BRONCO BILLY,

A Phantom from tha Past materializes at a church window as a seaweed-covered claw bursts thru the pane.

which won the Academy Award in 1970 as Best Live Sbort Subject.

From there, Carpenter went on to make his first feature film, DARK STAR (1974). This film had originally been filmed in 16mm as a 45-minute feature for around $6000. Later, Carpenter was able to convince Dan O'Bannon to work on getting the film released theatrically. Thru the assistance of producer Jack H. (THE BLOB!) Harris, Carpenter & O'Bannon were able to realize their dream of expanding the original film into a feature. The finished production emerged as one of the most-acclaimed science fiction satires & cult films of the 70s.

Carpenter's next film, ASSAULT ON PRECINCT 13, similarly won instant critical attention & cult status. A story of a massive street gang attack on a police station with the gang often taking on an almost supernatural quality.

Carpenter went on to write the original screenplay for THE EYES OF LAURA MARS in addition to directing his own scary teleplay, *Someone is Watching Me*, and the recently made-for-TV ratings blockbuster *Elvis*!

But it was the phenomenal success of an inexpensively made & cliche-ridden film called HALLOWEEN that brought Carpenter his long-awaited & overdue international recognition as a director to contend with. While the basic premise of an escaped psychopath on the loose had been well hammered (beaten & knifed as well!) to death in numerous other films, Carpenter's direction of what might have been a commercial "bomb" in the hands of a "hack" turned HALLOWEEN into one of the biggest financial success stories of 1978. Filmakers, critics & audiences alike have been curious to see how Carpenter & co-author/producer Debra Hill would follow up their initial success of HALLOWEEN, a Grand Prix winner at last year's 8th Annual International Science Fiction Film Festivol in Paris. Ms. Hill remarked that one day John Carpenter told her that as their next film he'd like to make "an old-fashioned ghost story, in which the fog itself is a character." Hill took that idea and wrote a first draft of the screenplay, which Carpenter then rewrote. The pair alternates writing each draft of a script as it develops, and, draft-by-draft Carpenter's general idea developed into THE FOG.

Of particular interest in the collaboration between Hill & Carpenter is the fact that they write each screenplay, THE FOG included, for specific actors whom they hope to work with. Because they had both long admired Janet Leigh, the veteran star of the landmark horror film PSYCHO, the team decided to write a role for her to play in their film. Most writers work the other way around, first creating characters in the script and only then offering them to actors. But Ms. Hill & Carpenter are unique in their method—writing characters which are very specifically tailored for individual actors they hope to interest in appearing in the film.

In the case of THE FOG, Carpenter & Ms. Hill wrote four of the starring roles for performers they had worked with before. Two of them, Jamie Lee Curtis (Janet Leigh's daughter) & Nancy Loomis, had starred in HALLOWEEN. Charles Cyphers, most frequently cast as a villain in films, was the co-creators' first choice to play romantic Dan O'Bannon (named after Carpenter's friend & ALIEN scriptwriter). Carpenter had met actress Adrienne Barbeau when he directed her in his telefilm *Someone is Watching Me*. They subsequently married, and Carpenter felt that the central role of Stevie would be the perfect part for his wife's screen debut. Veteran actors Hal Holbrook & John Houseman (the latter familiar to tv/film audiences as the professor in *The Paper Chase* & his major supporting role in the sci-fi film ROLLERBALL) filled out the cast.

In addition to casting the leading characters, the filmakers were also faced with the problem of "casting" another star of their screenplay, the lighthouse where much of the action takes place. Carpenter & Ms. Hill set out to drive up the California coastline, following a map of the state's historic lighthouses. They finally found just what they had been searching for in the Marin County area of Northern California, where they happened across the spectacular 109-year-old Point Reyes Lighthouse. The selection of the Point Reyes area proved opportune in that the area is second only to Nantucket Island off Massachusetts for the densest—and therefore, the most dangerous—fog in all of America.

Not all of the sequences involving the title star of THE FOG were filmed on location, however. To recreate the eerie mists on Hollywood soundstages, a team of top special effects experts was called in. Dick Albain Jr. headed up the fx crew on behalf of his A & A Special Effects company and the results are a fog with a seeming life of its own at times.

The ingredients in the newest Carpenter/Hill collaboration include a 100-year-old curse, unheeded warnings, a stolen treasure, a fatal shipwreck, as well as some of the traditional things that go *bump* in the night. The fictional seaside town of Antonio Bay in Northern California is the setting of the frightening events.

TALL TALE OR . . . FANTASTIC FACT?

Late one night an old fisherman, Machen (JOHN HOUSEMAN), captivates a group of youngsters with several ghost stories. As the hour approaches midnight, he tells them there is time for one last story. It seems that 100 years ago to the very night, on the shoals just off Antonio Bay where their campfire burns brightly, a treasure ship, the "Elizabeth Dane", was deliberately misled by a false beaconlight and the eerie, supernatural fog which strangely envsloped the ship as it was wrecked. Local superstition has it that when the fog returns to Antonio Bay, the murdered mariners will rise from their watery graves and seek vengeance. The innocent retelling of an old legend becomes the prelude for a night of total terror.

RETURN FROM THE DEPTHS

Stevia Wayne (ADRIENNE BARBEAU), the local disc-jockey & radio station owner, is in the midst of her evening late night/early morning broadcast when a local weather-forecasting friend, Dan O'Bannon (CHARLES CYPHERS), notices a large fog bank moving in on his radar scan. From her station—within the town's old lighthouse—Stevie broadcasts this news to the members of fishing trawler "Sea Grass." The crew is at first unable to spot any signs of the fog bank when suddenly, as if from nowhere, it envelopes their vessel. To their surprise they also notice the appearance of a masted ghost ship—the aforementioned "Elizabeth Dane"—which creaks alongside for a few moments before disappearing into the thick blanket of fog. Suddenly, some of the seamen notice vague forms standing in the mists at one end of the trawler—figures with steel hooks in their grasp. Without warning, these living shadows are upon the crew, butchering them silently & brutally with their weapons until all are dead.

EERIE EVENTS

At her lighthouse station, Steve notes the strange

Out of the mist a gnarled hand mysteriously appears and menaces a hysterical Jamie Lee Curtis.

"glow" emitted by the fog bank while strange events begin to happen all over town. Car lights go on by themselves, gas pumps began spewing their fuel all over the pavement. At the same time a local resident, Nick Castle (TOMMY ATKINS) & a young hitchhiker he has picked up, Elizabeth Solley (JAMIE LEE CURTIS), are stunned when all the glass in Nick's truck suddenly explodes into pieces. Father Malone (HAL HOLBROOK), alone in his church, is startled when a section of stone slab falls from the wall of his study; and Kathy Williams (JANET LEIGH), chairman of the town's anniversary celebration, is perplexed at the failure of her husband to return with the trawler "Sea Grass", unaware of his fate.

MYSTERIOUS MONEY

The following morning, Stevie's son Andy (TY MITCHELL) spots a golden coin while exploring on the beach near his home. As the waves wash over the coin, momentarily preventing him from retrieving it, it suddenly vanishes, to become replaced by a rotting piece of wood on which the word "Dane" is discernible. He takes the souvenir to his motehr, who later takes it to her station. There it inexplicably begins dripping water and suddenly bursts into flame. Grabbing an extinguisher, Stevie quickly puts out the fire.

Meanwhile, Nick & Elizabeth help in the search for the missing trawler. They lcoate it, only to discover the crew missing save for one member's body And his eyes have been poked out! Upon their return to sbore the body is examined: the man seems to have been under water for over a month. As Nick listens to the examiner's disclosures, Elizabeth sits in the examination room, her back to the seaman's sheet-draped body. Suddenly, the corpse silently sits up and moves towards the girl, who realizes her peril at the last instant; the "dead man" falls with a crash at her feet. Nick & the medical examiner rush in; the body is examined and appears to be dead. But what caused its brief return to life?

NIGHT BRINGS THE FOG

Father Malone, thru the aged book he has found, discovers in the words of his ancestors the horrible truth about the town's "honored" founders. Malone's ancestor admits that he & 5 others deliberately plotted the shipwreck & deathe of the "Elizabeth Dane's" crew in order to steal a fortune in gold. As Malone reads on, Stevie prepares for her nightly broadcast while most of the townspeople are beginning to assemble in the center of town to celebrate their village's 100th birthday. Once again Stevie is in contact with Dan O'Bannon at his weather station. Stevie gradually realizes that a strange evil power is creeping upon the town of Antonio Bay as its centennial celebration progresses. O'Bannon laughs off her warnings of a "glowing" fog even as it envelopes the building in which he sits. As he converses with Stevie, he suddenly hears a loud pounding on his door. He goes to open the door, only to be confronted with swirls of misty fog From out of nowhere a gigantic shape grabs him, lifts him screaming into the air and horribly murders him as Stevie listens, powerless to aid.

KILLER FOG

Stevie immediately tries to warn the townspeople of the approaching danger. From her vantage point she is able to see the fog slowly move on the different sections of town. She desperately tries to warn her son Andy & her servant, Mrs. Kobritz (REGINA WALDON), but slowly the fog begins to shroud their house. Nick & Elizabeth hear Steve's radio broadcast while driving in Nick's truck and speed to rescue Andy. Mrs. Kobritz falls victim to the murdering ghosts but Andy is spirited away just before death would have claimed him as well. The three of them, along with Kathy Williams &

A gold cross is suddenly aglow with a white-hot brilliance that dazzlas & tarrifias Hal Halbrook as a perplaxed priest.

Janat Lee & Jamia Lee Curtis (Janat'a real lifa daughtar) ranct in fright to nabulaus menace.

her assistant Sandy Fadel (NANCY LOOMIS), are all drawn together as victims of the ghostly vengeance and together they make a last stand against the supernatural terror at the church.

Thus far 5 people have died by the time Nick & Father Malone confront the ghostly predators with a cross made of the treasure gold hidden in the church's walls by Malone's ancestor. Believing that by returning the gold and giving up his own life, Malone can save the town, he offers up the gold & himself as sacrifice.

END OF THE CURSE?

Just as the ghostly apparitions have forced Stevie to climb to the tip of the lighthouse for her life, Malone hands the chief pirate the cross of gold. In the ensuing struggle, the cross glows white hot and the sinister spirits disappear with their cursed gold, as the fog recedes. At the lighthouse, Stevie finds herself equally alone once again.

But *is* it the end of the curse. Malone ponders why he was spared. Can 5 deaths atone for 6 crimes?

The climax of THE FOG contains one final shock which has become a John Carpenter trademark of sorts.

And of Carpenter himself? He will soon be scaring audiences again with the science fiction super-thriller THE PROMETHEUS CRISIS, along with what promises to be another horror chiller, EL DIABLO. Watch for details in upcoming issues of FM!

Fate engulfs unguilty terror-stricken town.

Deejay Adrienne Barbeau warns her radio audience of a deadly mist closing in on them.

A Ghost Ship with ragged remnants of sails materializes in the harbor of Antonio Bay and looses horror on the inhabitants of the town as vengeful phantoms land in the fog and seek out victims.

END

STAR WARS

ELECTRONIC GAME COMPUTER AND RADIO CONTROLLED SAND CRAWLER

STAR WARS ELECTRONIC ACTION BATTLE COMPUTER

NEW!

NEW!

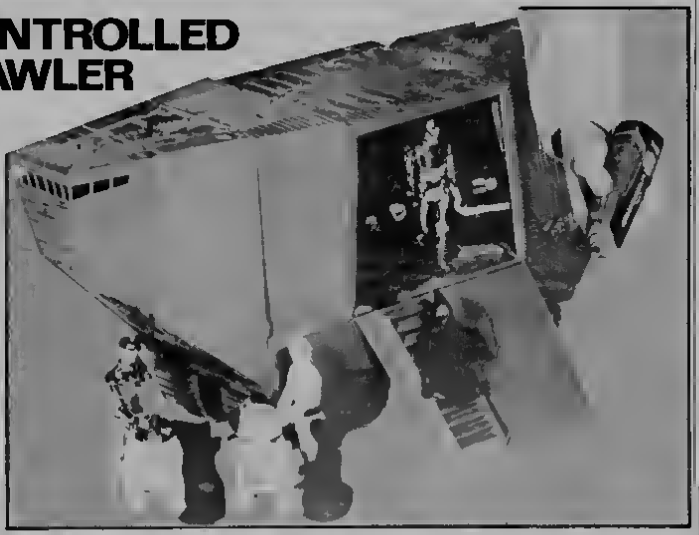
STAR WARS ELECTRONIC BATTLE COMMAND An exciting new intergalactic electronic combat game which allows you to simulate the battle actions from Star Wars. From the simple to the complex, from one to three players this new electronic game allows for any level of play! Simulate interstellar dogfights, simulate all the elements of hyperspace action such as the landing on Magna, being trapped in a black hole and having your force units drained. Then contend with the [illegible] that can bounce you into other sectors of the universe! For hours of combat thrills play against your friends or the machine itself! Uses 6 AA batteries or a special adapter not included! #26197/$49.95

RADIO CONTROLLED SAND CRAWLER

Use the radio control box to help Jawas escape Stormtroopers

Set up Jawas and R5-D4 at the control panels

Elevator lifts R2-D2 and other STAR WARS figures into Sand Crawler



RADIO CONTROLLED JAWAS SAND CRAWLER A genuine working replica of the giant tank like sand crawler the mysterious Jawas use to navigate Tatooine's deserts and seas. This 18" long behemoth on wheels is controlled by a two channel wireless radio that can operate as far away as 20 feet! The three working tread-like wheels permit the sand crawler to move in almost any direction. The roof hatch opens to reveal a detailed control room with enough footrests for several Jawas. A little side panel opens to become a step ramp into the interior [illegible] under carriage of the crawler is a manual elevator for lifting salvaged droids into the interior! Use your sand crawler, molded in highly detailed and durable brown plastic, to escape the ravening hordes of Stormtroopers after R2-D2's secret message! Help Luke and Leia and Chewie and Han and all the other Star Wars action figures gang escape death! 2 nine volt batteries and 2 "D" batteries not included! #26196/$49.95

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM

THE FOG CONTEST

WHAT IN THE LIVING HELL IS OUT THERE!?

Out of *The Fog* comes . . . a contest.

Director/co-writer John Carpenter, producer/co-writer Debra Hill, special effects artist Rob Bottin, Avco Embassy Pictures and FAMOUS MONSTERS Magazine is pleased to present your chance to win a collector's item from the fabulous new fright film *The Fog*.

There are hundreds of prizes. For the first 100 winners comes a Fog t-shirt: an eerie black garment emblazoned with stark white letters on the front *and* back. For the second 100 winners there is an exclusive Fog button; a handsome black beacon declaring "Watch Out For *The Fog*." Finally there are bumper stickers for the next 100 runners-up; orange, black and white labels sure to be a valuable conversation piece in the years ahead.

And, for the first, one and only Grand Prize Winner: a Fog prize package of all three items!

Here's all you do. Fill in the blanks of the following poem with the name of the actors and filmmakers for John Carpenter's block busting ghost story *The Fog*. If you need help, see FM#162 for our first Fog article or turn to the terrific new Fog article in this issue. Once you know the answers, send the page or the answers on a separate piece of paper to FOG CONTEST

WARREN PUBLISHING
145 East 32nd St.
Seventh Floor
New York, N.Y. 10016

And be sure to include your name, address zip code and T-shirt size. That's all there is to it!

Remember there are hundreds of prizes so don't be shy. *The Fog* is sure to be a horror classic and these prizes are exclusive to FAMOUS MONSTERS. Send in the completed poem today!

On the sunny isle of Point Reyes the horror has begun,
The ghosts of an ancient ship has citizens on the run.

Crawling, drooling, slithering in from the sea;
They haunt the footsteps of Kathy as played by ___ ___.

Moving in on the town the villains could hardly miss;
The alluring charms of that *Halloween* star ___ ___ ___.

Although she eludes their grasp the demons drive their hook,
Into the very soul of Father Malone enacted by ___ ___.

The glowing-eyed Blake, the head of the clan, is always on the scene,
His makeup was created and the ghost himself played by ___ ___.

The Father and Blake square off to battle over their sins;
But thankfully a hero arrives in the person of Nick actor ___ ___.

Still five people have died and there's one left to strike low;
The killers move in on the lighthouse and terrorize ___ ___.

Finally the blood thirst is quenched but the horror lingers still;
Let's hope there's a sequel made by the team of ___ and ___!

GONE BUT NOT FORGOTTEN

death's curtain descends

The Late JON HALL in His Prime in 1943 as Ramu in Universal's COBRA WOMAN

PRINCE TAKES JUNGLE KING
jon hall joins sirki

HE WAS RAMAR OF THE JUNGLE.
The Invisible Man
Ali Baba.

He burst upon the screen in 1937 as the youthful male star of HURRICANE.

During his cinematic career he appeared in close to 50 films. Among his sci-fi jungle adventure, horror & monster movies were INVISIBLE AGENT, ARABIAN NIGHTS, WHITE SAVAGE, ALI BABA & THE 40 THIEVES, ZAMBA, MONSTER FROM THE SURF, EYES OF THE JUNGLE, RAMAR & THE JUNGLE SECRETS, WHITE GODDESS, PHANTOM OF THE JUNGLE, THUNDER OVER SANGOLAND, RAMAR & THE BURNING BARRIER, RAMAR & THE SAVAGE CHALLENGER, RAMAR & THE UNKNOWN TERROR, RAMAR'S MISSION TO INDIA, RAMAR & THE DEADLY FEMALES, BEACH GIRLS & THE MONSTER and FORBIDDEN JUNGLE.

It was sometimes strange for your editor to sit before his TV watching a Jon Hall film and to think that he was living in what once was Jon Hall's home. But the strangest set of circumstances of all happened the night Jon Hall died:

An hour or so before his death and just a few blocks distant, I found myself sitting next to Irish McCalla—"Sheena of the Jungle." She knew "Ramar of the Jungle" and, learning I lived in his former home, said to me, "I'm sure he'd be interested to visit you and see how you've changed it by adding your collection. I'll get in touch with him and arrange for us to come over together." The next morning I was talking in my livingroom with a man who had known Hall during the time he lived in my home, when suddenly my assistant came upstairs and said, "Guess what—Kirk Alyn (the original Superman) just called and said Jon Hall is dead!" That afternoon TV newsmen were interviewing me (not about Jon Hall) when they suddenly discovered they were in Hall's former home and they said, "That's odd—we just came from the house where he died!" I have hundreds of fantasy fotos, lobbycards, posters etc. on display in my home—and the next day one single still out of them all fluttered to the floor and each time I'd put it back it would soon fall off the wall again.

It was of Frederic March as Prince Sirki—in his role as the Grim Reaper personified in DEATH TAKES A HOLIDAY.

SKULL ISLAND BECKONS
kong's co-creator dies

ERNEST
B
SCHOEDSACK.
A name never to be forgotten.

He co-produced & co-directed KING KONG . . . directed SON OF KONG . . . co-directed THE MOST DANGEROUS GAME . . . directed DR. CYCLOPES & MIGHTY JOE YOUNG.

His wife, known professionally as Ruth Rose, had provided the screenplays for KONG & Sequel & MIGHTY JOE and preceeded him in death in 1978.

Reached by phone in London on New Year's Day, friend & associate of Schoedsack, Ray Harryhausen, expressed his great sorrow at the passing of a legendary figure.

Darlyne O'Brien, widow of the famed animator of the Schoedsack KONG-YOUNG classics, expressed her relief that his suffering was ended at last. (He had been nearly blind for years and often hospitalized.)

Robert Bloch: "He was one of the greats."

Ray Bradbury: "He did good work. All honor to his memory."

Rob Hoffman (a personal friend of many years and an ardent fantasy film fan): "'Monty' didn't want any fanfare or publicity surrounding his passing but I feel with you Forry, that his demise should certainly be acknowledged in FAMOUS MONSTERS."

He died in the ambulence on the way to the hospital shortly before Christmas. "Of natural causes." He was nearly 85.

THE LODGER (Laird Cregar) . . . met Prince Sirki at 68.

Dimitri Tiomkin composed the musical score for THE THING.

DEATH TAKES NO HOLIDAY
grim reaper strikes

During the final months of 1979 Prince Sirki came many times, taking with him 8 talented men & women who made various contributions to the realm of film fantasy & horror. —Harris Lentz, III

October 10: FRED GRAHAM, 61, he was the narrator in the 1944 adaptation of Curt Siodmak's "Donovan's Brain" entitled THE LADY & THE MONSTER, which featured Erich von Stroheim as the mad scientist who keeps alive a disembodied brain. Graham also appeared in the 1947 serial BRICK BRADFORD and was a footer in WAR OF THE WORLDS. He was featured on Casey Moore in 20,000 LEAGUES UNDER THE SEA.

Oct. 23: DARIEL ULLMAN, author of the screenplays for the 1953 horror classic THE MAZE and the 1961 version of Jules Verne's MYSTERIOUS ISLAND, died in Los Angeles at 61.

Kong & Stegosaurus. The sort of scene Schoedsack will always be remembered for.

Oct. 26: JUSTUS ADDIS, a director of many episodes for sci-fi tv series, died at 62 in Hollywood. He directed several episodes of Rod Serling's *Twilight Zone*, including "The Odyssey of Flight 33" & "The Rip Van Winkle Caper" and "No Time Like the Past" with Dana Andrews. He also directed 16 episodes of Irwin Allen's *Voyage to the Bottom of the Sea*, including such titles as "The Monster's Web", "The Werewolf", "The Creature", "The Fossil Man", "The Shadowman", "The Lobster Man" & "The Edge of Doom"

Oct. 4. ALEXANDER JACOBS died at 51 in Los Angeles. Jacobs wrote the screenplay for the 1966 cinemadaptation of HPLovecraft's THE SHUTTERED ROOM

November 4. GENE R KEARNEY, 49-year-old writer & director, died of cancer in Los Angeles. He directed many episodes of Rod Serling's *Night Gallery*, including the award-winning "Silent Snow, Secret Snow" based on the short story by WHAuden and narrated by Orson Welles. For *Night Gallery* he also directed the Phantom of the Opera spoof, "Phantom of What Opera?" with Leslie Nielsen, "The Devil Is Not Mocked" with Frances Lederer as a vampire confronted by the Nazis during World War 2, 'House—With Ghost", "The Painted Mirror" with Zsa Zsa Gabor, "Finnegan's Flight" with Burgess Meredith, "Man Lovecraft Sent Me" with Joseph Campanella & 'The Other Way Out' with Burl Ives & Ross Martin.

Nov. 9: LEWIS CHARLES, 63, Los Angeles. Appeared often on TV in such series as *Batman* & *Kolchak*.

Nov. 11: *DIMITRI TIOMKIN, Oscar-winning film composer, London, 85. Tiomkin wrote the scores to over 150 films, including the scientifilm classic THE THING. He also composed music for the haunting PORTRAIT OF JENNIE, the Faustian ANGEL ON MY SHOULDER with Paul Muni & Claude Rains, and the original version of James Hilton's famous fantasy LOST HORIZON.*

Nov. 23 MERLE OBERON died in Los Angeles on Boris Karloff's birthday of a stroke at the age of 68. She was the star of many films of the 30s & 40s including WUTHERING HEIGHTS, THE LODGER & A NIGHT IN PARADISE.

One of "The Lobster Men" from VOYAGE TO THE BOTTOM OF THE SEA directed by the late Justus Addis.

END

a classic chiller remembered:

HOW TO MAKE A MONSTER

MONSTER movies are thru! People want to laugh, not be scared out of their wits From now on we're going to make comedies & musicals!" Thus spoke the East Coast management of American-International Pictures, in 1958, in the *imaginary* plot present in HOW TO MAKE A MONSTER.

Thwarting the efforts of the head office is Pete Drummond (Robert H. Harris), the man who for the last 25 years has been creating award-winning horror makeup. Assiting him in his efforts is his life-long friend & co-worker Rivero, who reluctantly goes along with the scheme to rid the studio of the invasion of their territory

Tony Mantell (Gary Conway) is also unwittingly made a partner in crime as the crazed Pete applies the special Frankenstein's makeup to the boy

Larry Drake (Gary Clarke) is also employed in the diabolical plan in the guise of the werewolf

After being invited to a screening of the new acts the studio heads have planned, Pete is disgusted "All these kids dancing & singing! What ever happened to the good old days?" Pete knows better. He has been experimenting with a new makeup and now the time has come to rid the world of this interfering menace that plans to kick him out in the cold

children of the fright

Pete is crushed by the news Confiding in his partner Rivero, he complains that "they" just didn't understand. "These are my children!" Pete declares, pointing to the many masks & appliances he has created thru the years "They can't come in here and put a stop to it just like that!"

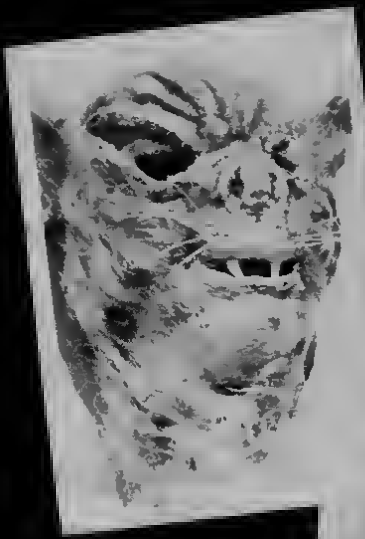
"There's little we can do, Pete," Rivero tries to reason with him. "Our time has come We'll have to go."

But Pete won't hear of it The studio is finishing up its latest production, FRANKENSTEIN MEETS WEREWOLF Once that is complete, the makeup department will be dissolved and the studio will introduce its new image to the public

Since the studio heads think the monsters are no good for the new era, Pete vows to get rid of the execu-

THE MAD MAKEUP MAN'S MUSEUM OF MONSTER MASKS

Mummies! Madmen! Sea Creatures! Cat Creatures! Martians! They're All Here in the House of Fear!



The Franken-Teen Monster makes mincemeat out of the Studio Mogul who wants to deepsix Monsters

The Phantom of the Studio savagely beats & kills a guard.

Clarke & Conway as the Monstrous Menaces of HOW TO MAKE A MONSTER

tives with the very monters they rejected! Larry Drake is brought into the makeup room and Pete explains his new technique to the boy. "You know, Larry, you could have been a big star. But now the studio is no longer making monster movies so you'll be out of a job!" Pete applies the special foundation cream to the boy's face. "This will dry and tighten on your skin but it won't be too uncomfortable."

As the cream begins to harden, the boy becomes dazed & light-headed. Pete begins to hypnotize him.

nixon: a marked man

"Once this movie is done you'll be collecting unemployment," Pete says gloomily. "No more horror films."

Under the influence of the special foundation, Pete convinces the boy that the studio boss Nixon must die!

Nixon & Clayton are in the projection room watching the rushes of a new musical. When the clip is thru, Clayton excuses himself. "I can't watch that horror stuff. I'll see ya later." Nixon agrees to stay behind to see what the werewolf looks like. After all, it's the last monster movie to be filmed at the studio.

On screen the werewolf stalks his prey, dodging rocks & trees as he makes his way to the victim. Nixon watches with semi-interest. Suddenly, from behind his seat, the werewolf appears! It's Larry Drake in full makeup and in his hypnotized state he thinks he really is a werewolf.

He attacks Nixon & brutally murders him.

The studio is shocked! Additional security is brought in. The police are baffled; they're convinced it's the work of a wild animal or a madman and since there are no wild animals running around the lot they have to conclude that a deranged killer is stalking the sets!

Pete is pleased with himself but Rivero has doubts. Pete warns him to be silent or he may end up like Nixon.

clayton & the creature

The police investigation takes them all around the studio but no one saw or heard anything out of the ordinary. They visit Pete & Rivero and sense that Pete is bitter over losing his job but there is nothing to connect him to the murder.

The next thing Pete invites Tony Mantell to his makeup room and tells, "You would have been a great actor but now you'll be with me in the unemployment line!" Tony too is

Pete Drummond, the Mad Makeup Man in the Movie (Robert H. Harris), admires his Hairy Handiwork, the Teenage Werewolf (Gary Clarke).

hypnotized and convinced that Clayton must die so the studio will once again turn out horror films.

Dressed as the horribly deformed Frankenstein's monster, Tony visits the home of Clayton and waits in the shadows. Late that night, Jeff Clayton pulls his car into the garage. But before he can leave it, the monster is upon him, choking him to death. The deed done, Tony runs from the garage and back to the makeup department

Once again the police are baffled and the studio is in an uproar. Actors & technicians are afraid to come to work and no one will stay late at night. There are still no clues to the mysterious deaths.

Rivero is more concerned than ever but Pete will not listen to him. It's obvious that Rivero may not stand the pressure so Pete has to be prepared for any slip-ups.

of murder, monsters & morris

Pete is packing his equipment when an investigator from the police department arrives. "It must be hard for you to leave this job after 25 years," the investigator says.

"Yes, it is. This is my whole life. I devoted my life to creating these

The Flames Destroy the Monster Museum & Its Crazed Creator.

monsters and now it's all over."

"Are you angry enough to kill?" the detective asks.

"I'm angry, yes. But murder? No, I leave that to . . . the monsters."

Working late in the makeup room one night, Pete is visited by Monahan (*Morris Ankrum*) the studio guard. He is holding a black notebook with which he confronts Pete. "I've been keeping a record of everything around here," he says. "I recorded the time you & Rivero left the night of the first murder. Working kind of late, weren't you?" Pete realizes the man is dangerous. Monahan must be taken care of—and soon!

Later that evening, Monahan leaves his assistant at the front gate and begins his rounds of the studio. Pete is waiting.

As Monahan searches thru every office & soundstage, Pete is watching him. Having applied the special formula to himself, Pete is now transformed into a hideous monster, carrying a club. No one would recognize this beast if by chance he were spotted.

Monahan enters the studio commissary. There the monster attacks, killing the guard and leaving the bludgeoned body. Pete slips back to the makeup department, removes the appliance and goes home.

When Monahan fails to return, the other guard searches for him . . . and finds his battered body. Once again the police are summoned.

of clues & residues

Finally there seems to be a break in the case. The maid at Clayton's house tells police she saw a monster running from the garage the night he was killed. At first the police are reluctant to believe her until the makeup angle is thought of: it all ties in with Pete's work!

In Pete's makeup room residue from grease paint & foundation cream is taken back to the lab for analysis. The findings prove very revealing! There is an extra ingredient in the mixture the lab man can't identify. It's strange enough to start the police investigation of Pete & Rivero.

When the detectives ask Rivero a question, Pete interrupts. "Can't he speak for himself?" asks the detective. "Well, I've been taking care of him for so long I feel like a parent rather than an associate."

By the time he's thru talking, the police are convinced Rivero is nothing more than an idiot who takes orders from Pete. It's obvious he's too meek & mild to even think of murder.

After the investigation Pete growls,

"You almost blew it in there!"

"They know, Pete! I'm getting scared!"

Pete comforts the shaken Rivero and invites him to his home for a farewell party. "I'm having the boys stop in too."

partying is such sweet sorrow

Reluctantly, the boys accept Pete's invitation. They're sure the man is weird & slightly deranged. Neither of them have any idea what they have done under hypnosis.

Rivero is the first to arrive. "You can't be trusted anymore," Pete tells him. "I can't afford to take any more chances with you." He kills Rivero and hides his body.

Shortly after, Tony & Larry arrive at the house. They're amazed at what they see. "It's like a museum!"

"These are my children," Pete tells them. "Boys, let me introduce you to . . ." and he goes around the room pointing out the many masks & models he has built over the past 25 years.

Now the boys are scared and try to leave but Pete won't let them. Pete locks the door and tells them they must remain in his museum as part of his collection.

Tony & Larry try to break thru the door but Pete attacks with a knife. In the scuffle Larry knocks over a candle and sets the place on fire.

The police, meanwhile, have concluded an extensive investigation into the makeup and having questioned more witnesses have concluded that Pete is indeed tied in with the murders somehow. They race to his home. There all is chaos & conflagration.

flaming finale

The makeup artist is out of his mind, running around trying to save his "children" form the inferno. Flame are consuming masks & props. Pete is dazed, his hands raised in the air, his warped mind crying that his creations are dying.

The police arrive in time to break down the door and rescue the boys but it's too late for Pete, who is trapped in the flames and burned alive.

Larry & Tony still had no idea what had happened but found that they were under the influence of Pete's strange concoction. The police retreat from the sight and the boys rejoin their friends. They all stand and watch as the house is burned, the ghastly secrets & collection of Pete Drummond dissolved in the heat of the raging fire. The secret of how to make a monster is gone forever.

In conclusion, one can only guess what *really* happened after Pete's death, for American-International went on to make many more horror films and just their year celebrated its 25th year in the business!

END

MYSTERY PHOTO

THE EYES HAVE IT!

#122 IS IT THE MAN WITH X RAY EYES?
TNE MAN WHO TURNED TO STONE?
THE MAN WNO RECLAIMED HIS HEAD?

Whoever he is we'd suggest you don't wait around to find out! He's obviously after someone. Let's just hope it's not you! There is no humor in *that* face and we don't think he'd be the life of the party. Unless of course you're throwing a going away party. If you can alter the simple clue you'll have the name of the movie this man appeared in.
ASK THEM

ANSWER

MYSTERY PHOTO No.121

FIVE MILLION YEARS TO EARTH was the Secrst Eclentiflim lastime. These who identified #120, CRY OF THE RANEHEE, were: HANK EHRLICH, ELMER HAIHEE, LARRY EAVADIVEM RAY JEESEL, BORRY DALE, RORIN KIRRY, ANDY THOMPSON PARKER ANDERSON, JOHN BEYNOLDE, EEAH ARLEY, SCOTT RREIHIG, ANDY LEVY, KURT NARELT, MARK FRIERSON, THOMAS KNOWLTON, MARK BURGER, MITCHELL LIPEHITZ, "EKROOVUNE", PETER RECKMAN, MARVIN PAIGE TIMOTHY McCARTHY, ERDY ROLAN, MIKE WELLINS, MIKE PICKETT, FRED REVIHEZ, LEVVY TOYOTA, VICTOR TURECOE, ROGER WEIR, CYHTHIA THOMPSON, DAN BENTON, RERORAH RAZNICK, HUGUEE DuROIE, MICHAEL R. FORREET, CHRYETIHE FORREST, SANDRA V. REHER, KARINE McAREE, PAUL E. STAEDIHGER, GRETCHEN BIEPLINGHOFF, ULRIKE NEHN, WOLFGANG GERGESTEETA, TRICIA McGRATN, MICHELE SMALL, J. RORERT LOGAN, ALBERT TONIK.

droid danger & sci-fi adventure lie BEYOND WESTWORLD

marc mcgee takes us there

Talk about a blast from above! While it looks like a beautiful blonde is about to be buried, it is actually a trap to expose a new sort of female android.

MOTION PfX have often been the source of inspiration for TV in the endless search for new ideas.

Sci-Fi & Fantasy FEATURES have spawned various TV series.

In the late 30s, when Buster Crabbe was flying around in outer space, he probably had no idea that BUCK ROGERS would become a weekly series. It would be around 40 years before Gil Gerrard would step into the space explorer's shoes.

after claude reigned

BUCK ROGERS was only one of the first movies to be adapted for a TV series. The 1933 James Whale classic, THE INVfSfBLE MAN, was used as the basis for a 1958 program. The character was somewhat modified, of course. He wasn't the mad scientist out to conquer the world any more the way Claude Rains had played him. He was, instead, an agent working with British Intelligence. In 1975, David McCallum became transparent in atill another version of the HGWells novel, this time as a scientist working for the government who discovered that his formula for invisibility was going to be used for military purposes. The doctor memorized his secret formula, destroyed his equipment and made himself invisible to escape.

sea-son's greetings

Another movie to become a series waa Irwin Allen's 1961 feature, VOYAGE TO THE BOTTOM OF THE SEA. Gone were Walter Pidgeon, Joan Fontaine, Robert Sterling, Barbara Eden, Peter Lorre & all the rest. In their stead were Richard Basehart, David (THE FLY,THE LOST WORLD) Hedison, et al. Each week audiences were treated to the further exploits of *The Seaview*, a glass-nosed submarine that roamed the oceans of the world looking for, and finding, trouble.

THE GHOST & MRS. MUfR, the 1947 comedy/drama with Rex Harrison & Gene Tierney, became the basis for the 1968 sitcom.

fn 1974, *Planet of the Apes* was telecast on CBS and starred Roddy McDowall, Ron Harper, James Naughton, Mark Lenard & Booth Colman. *Planet of the Apes* must have seemed like a natural to the idea-hungry studio executives. After all, the movie had almost become a television series in the theaters, with sequels like BENEATH THE PLANET OF THE APES, ESCAPE FROM THE PLANET OF THE APES, CONQUEST OF THE PLANET OF THE APES & BATTLE FOR THE PLANET OF THE APES. As it turned out, the series didn't run aa long as some of the movie titles.

new worlds

Well now, a new TV series has been announced and will probably have started airing by the time this article sees print. It is called *Beyond Westworld*, based on the 2 theatrical features WESTWORLD & FUTUREWORLD.

WESTWORLD, if you'll remember, was the story about the world's greatest adult amusement park, Delos. It was a place situated 500 miles deep in the Sahara Desert. It consisted of 3 individual resort areas: Imeprial Rome, Medieval Europe & the Old West. In these fantasylands modern man & women could engage in everything from gladiatorial combats to gunfights & all manner of make-beheve. Each world was peopled with life-like robots. The robots were programmed to serve the visitors. As an example, while James Brolin & Richard Benjamin are in Westworld, decked out in their western outfits, they enter a saloon and encounter a robot gunfighter, played by Yul Brynner. When Benjamin accidentally spills his drink, the ersatz cowboy says, "A little sloppy there with your drink. Bartender, get this boy a bib. He needs his mama!"

Mustering his courage, Benjamin turns toward the belligerent killer and says, "You talk too much."

"You say something, boy?" comes the reply.

"Yes," barks Benjamin. "You talk too much."

"Why don't you shut my mouth?"

The saloon empties.

Benjamin draws his gun.

So does the gunslinger.

And naturally, Benjamin is the winner. the robots have been programmed to lose. It would hardly be profitable for the park to have their robots kill off their guests.

But that's exactly what starts to happen.

the robot rebellion

One of the first clues to signs of the coming doom is when a robot snake sinks its fangs into James Brolin's arm.

Watching the incident in the com-

puter room, one technician exclaims to the other, "The snakes are all programmed to miss on a strike!"

"What happened?"

"2 guests shot at a snake, missed—and the damn thing bit one of them!"

"That's inexcusable for a snake to injure a guest!" replies the other "Also impossible!"

Not quite impossible, it seems, for the robots begin to run amok Brolin & Benjamin's next encounter with the robot gunfighter proves fatal for Brolin The robot's draw is lightning quick Brolin sinks to the ground with a bullet in his chest It becomes a battle of man against machine as Benjamin runs all over Delos, trying to escape death at the made robot's hands

no future in it

FUTUREWORLD was the continuing story of Delos This time the park attempts to overcome the bad publicity from the events of the years before Arthur Hill invites 2 reporters—Blythe Danner & Peter Fonda—to check the place over and to see that everything is A-OK So they do.

Besides supposedly making the park safe, some new worlds have been added: "Spa World" & "Futureworld"

But the area that Fonda is most interested in is "the dead inventory".

Dead Inventory turns out to be a laboratory where the park is reproducing human beings in robot form. Danner & Fonda see duplicates to Takaguchi, an influential Japanese business tycoon, Russia's powerful General Karnovski & several others

One gets the impression that somebody ought to shut Delos down for good!

Not so easy.

return of the robots

The robots are back and this time they're on your television screen *Beyond Westworld* has been added to the list of tele-fanta-series like *Battlestar Galactica, The Bionic Woman, The Incredible Hulk, The Invaders, Land of the Giants, Last in Space, Stark Trek & Bat Man.*

As you would expect, the humans won't have any easier a time of it than they did in WESTWORLD or FUTUREWORLD For this time, the robots are in the hands of a maniacal individuals who would like to rule the world! (Sounds like a part that would have suited Lugosi or Karloff well Or Rathbone or Lucco!)

The beautiful blonde exposed! Instead of skin, muscle, and bone, this girl has wire, tubes and diodes! She is just one of many robots set to be unleashed on an unsuspecting world by evil scientist James Wainwright.

END

STAR WARS

THE MOST EXCITING NEW MODELS AVAILABLE

NEW!

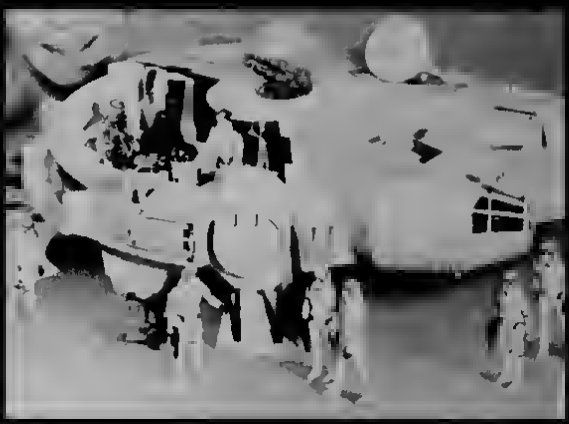
MILLENIUM FALCON

THE MILLENIUM FALCON Han Solo's deadly freighter-fighter is reproduced in all the incredible detail lavished on it by its creator John Dykstra. This enormous 18"x13" model has an illuminated detailed control room, movable laser turrets with full interior detail, illuminated rocket exhausts, hinged entrance hatch and ramp, retractable landing gear, movable radar antenna and the seated figures of Luke Skywalker, Han Solo and Chewbacca! Build this authentic Star Wars design spaceship. 2"C" batteries not included and assembly is required! #24235/$14.50

IMPERIAL TROOP TRANSPORTER

NEW!

IMPERIAL TROOP TRANSPORTER The electronic "hover-craft" troop transportar of the Imperial Stormtroopers is ready to swoop down on unsuspecting Rebel and Alliance bases! This transporter carries 11 action figures, has 8 special electronic sounds that simulate the real sounds from Star Wars such as the laser, engine and battle noises plus the voices of C-3PO, Stormtroopers and R2-D2's beeps! Each sound is activated by its own button. The front hatch opens to reveal a detailed control area with seats for 2 troopers. The manual laser gun and the rotating radar dish work in tandem. 8 side compartments hold captured prisoners and a rear compartment imprisons droids. This model comes with two prisoner immobilization units that fit on the heads of action figures so they can be brainwashed by the Empire! This highly detailed kit is molded in high impact gray and red plastic! Order Now! Action figures not included. Uses one "C" battery, not included. Assembly required! #26195/$21.50



MILLENIUM FALCON

OPEN-UP MODEL

MILLENIUM FALCON SPACESHIP This big, sophisticated, "open up" model of Han Solo's famous Millenium Falcon is a gigantic model that's a whopping 17"x5"x23"! Pushbutton activates the "battle alert" siren when enemy TIE fighters are in the area. Cockpit has a flip open canopy with seats for Han Solo and Chewbacca. The radar dish manually swivels 360°. This enormous model has retractable landing gear a folding entrance ramp. Rear deck panel lifts to give access to the rear cabin where table and chairs are ready for a game of space chess. The cabin floor lifts away to reveal a secret compartment to hide the action figures from searches by the Imperial Stormtroopers. Fit your action figure into the command chair below the laser canon which clicks as it follows enemy craft. The Millenium Falcon has all the detail of the original ship. Action figures are sold separately. 2"AA" batteries not included, assembly required! #26194/$37.50

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM

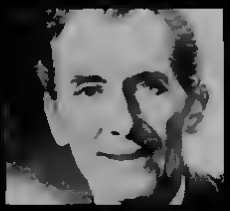
CHANEY HAPPY RETURNS

...lon may they wave!

BIRTHDAY REMEMBRANCES are in order for the following favorites of Fiendish Filmdom. Leading all the rest, of course—the Best: LON CHANEY SR. Obviously we can't forward any Birthday Cards to HIM (he died 26 August 1930) but we can (and willingly will) forward your Greetings to those names with an asterisk (*) in front of them. Address a Birthday Card in the following manner (sample): JAY ROBINSON c/o Nate L. Days, 2495 Glendower Ave., Hollywood, CA 90027. Cards intended for Sir Alec or St. Peter must bear 31¢ for a half-ounce or 52¢ if your envelope weighs 1 oz. as your message must be forwarded overseas by air. [93¢ for 1¼ oz., $1.24 for 2 oz.) Unfortunately, we are no longer in a position to forward mail to Mr. Lee.

LON CHANEY SR.
Apr. 1
1000 Faced Man!

*JAMES MASON
May 15
20,000 Leagues



*PETER CUSHING
May 26
Beloved Star

SIMONE SIMON
Apr. 25
The Cat People

*SIR ALEC GUINNESS
Apr. 2
"Obi-Wan Kenobi"

DARREN McGAVIN
May 7
Night Stalker

*LES TREMAYNE
Apr. 16
War of the Worlds

JAMES ARNESS
May 16
Them!

*GEORGE LUCAS
May 14
Star Wars

*PETER MAYHEW
May 19
"Chewbacca"

*VINCENT PRICE
May 27
"Dr. Phibes"

CHRISTOPHER LEE
May 27
You Know Him

CAROLYN JONES
Apr. 28
"Morticia"

BRUCE CABOT
Apr. 20
King Kong

*JAY ROBINSON
Apr. 14
"Dr. Shrinker"

*ANTHONY QUINN
Apr. 21
"Quasimodo"

END

WRECKAGE OF THE RHEDOSAURUS IN--

THE BEAST FROM 20,000 FATHOMS

eric l hoffman retells the bradbury-harryhausen tale as a filmbook (conclusion)

CHAPT. 4
"The 'Sea Serpent' Strikes

The fishing ketch *S.S. Fortune*, out of Nova Scotia, was making its way thru the fog-bound sea. At the wheel was her skipper, a bearded veteran of countless voyages. Beside him was the helmsman, Jacob Bowman, an individual who would fit the description of the rough-&-ready seamen. The voyage had been uneventful.

It was Jacob who first saw the horrifying sight thru the wheelhouse window. A thing from a delirium was peering in at the 2 men, its reptilian head distorted by the rain-spattered glass, its gaping jaws revealing 2 rows of gigantic teeth, highlighted by a pair of fangs.

Suddenly the boat began to pitch and roll, the sound of splintering wood & rending metal filling the ears of the Captain & his helmsman as the huge monster from the Arctic proceeded to send the fishing boat to its watery grave.

Tom Nesbitt felt the first spark of enthusiasm since returning from the nightmare in the Arctic. The newspapers were carrying a story about the sinking of the fishing boat *Fortune* off the Grand Banks by a "sea serpent". As far as Nesbitt's nurse was concerned, however, the story was where it belonged: on the comics page.

But Nesbitt had already made up his mind and when his nurse left the room he began to get into his street clothes.

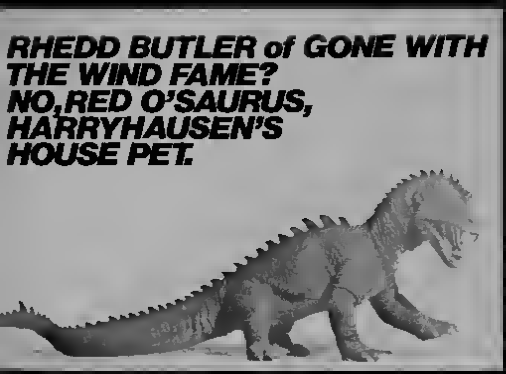
His destination was the most prestigious University in the city of New York. The person he intended to see was Dr. Thurgood Elson, Dean of the University's Dept. of Paleontology. Amid the impressive array of fossils, books, drawings, charts, even a fully-reconstructed dinosaur skeleton, Tom Nesbitt told his story to the portly, middle-aged scientist who, with a twinkle in his eye, took in his visitor's words.

Dr. Elson had been described by some as an overgrown leprechaun because of his appearance, quick humor & easy-going manner. But behind the deceptive exterior was a mind considered to be one of the great-

est scientific brains in the country. Always curious, always ready to explore new, untested paths to acquire new knowledge, Dr. Elson was listening to the incredible story of the noted atomic scientist before him. Yet in his eyes was the same reaction that had answered Nesbitt's pleas for assistance in trying to find the creature.

But listening with more willing ears was Dr. Elson's assistant Lee Hunter, an attractive woman whose knowledge, independence of spirit and abilities had caused the very careful Dr. Elson to select her as his second-in-command. She was impressed by Nesbitt's sincerity, the haunted look in his eyes . . . and, to an extent, his good looks.

All of Nesbitt's attempts to convince Elson were in vain. The paleontologist countered Tom's suggestion of an expedition to find the creature with the reminder that such a move would require time, personnel & money. Observing Tom's disappointment, Elson smiled his disarming smile. "Professor Nesbitt," he said, almost as father to son, "After 30 years I am taking my first extended leave. I'm going to visit the places of origin of our fossils. Tibet . . . France . . . Crete. But I



The Beautiful Model that was The Beast.

assure you I would put aside all my plans if there was the slightest chance that what you say is possible."

CHAPT. 5
"And Strikes Again"

"What about the newspaper item?" Nesbitt insisted.

Elson chuckled. "If all the items about seaman reporting sea monsters were laid end to end, they would reach to the moon . . . Do you realize, sir, that you are asking us to believe that you saw a creature that would be more than a hundred million years old?"

But Nesbitt wasn't about to be thwarted, and plunged on. "You said that for a hundred million years the water of the Mesozoic Age was ice. Isn't it possible that an animal could have been trapped in that ice? Caught in the suddenly freezing temperatures and locked in? Then when we released the bomb, the heat generated melted the ice in which this . . . this beast . . . was imprisoned and freed it." Seeing the skepticism in Elson's face, Tom persisted. "Couldn't it have been in a state of hibernation? After all, bears live thru a winter under somewhat similar conditions."

"For that one winter," Elson answered, "the bear lives off itself, the food it has accumulated within itself thruout the other seasons. Can you expect that an animal could live off its own tissues for a hundred million years?"

Just then Lee Hunter made one of those moves that alternately delighted & infuriated her boss: she decided to take up Nesbitt's cause. "I don't know if this will help . . ." she began, "but you remember, Dr. Elson, a few years ago an expedition unearthed a herd of mastodons in the Siberian Tundra . . . dead thousands of years . . . their fur still on them . . . their meat edible?"

"But my dear Lee," Elson retorted patiently, as if lecturing to a class full of students, "They weren't alive. That's the important difference. I'm afraid, Professor, in all honesty, I couldn't back your story."

For Tom Nesbitt this was the latest in a series of rejections of his attempts to track down the creature. Despite the sympathy of Lee & Dr. Elson, he walked out, a dejected, forlorn, defeated man.

Upon returning to the hospital, Tom's doctor, Dr. Morton, immediately gave him a complete examination, relieved to find that nothing was wrong, physically at least, with his patient. As he gave Nesbitt the okay to leave the hospital, a radio program caught their ear. A wise-cracking disc-jockey was reporting the story of a second shipwreck off Nova Scotia . . . and a so-called "sea monster".

CHAPT. 6
"Last Chance"

For Tom it was back to work as usual in the New York Regional Office of the Atomic Energy Commission. His secretary had been bringing up the paperwork that had piled up during his absence and now he was coming to the last of the documents when he had a visitor.

Lee Hunter had been intrigued by Tom's unshakable belief in what he had seen and had come after hearing the radio report of the second shipwreck. A plan had evolved in her head and now she & Tom Nesbitt were seated in her apartment, the attractive scientist watching as Nesbitt leafed thru pile after pile of fotos, sketches & drawings of prehistoric animals. While the pile of discards on the floor was a large one, the pile on the coffee table of still-to-be-examined pictures was still formidable.

During a break in the search thru the pictures Tom learned something about the attractive young lady who was championing his cause. She had become Dr. Elson's assistant, she supposed, by "continually rubbing him the wrong way. I was a student of his, and to hear him tell it, all I did was challenge him or argue with him. I was afraid he was going to expel me but instead he asked me if I would be his assistant when I graduated . . . and here I am."

As the day melted into night, the pile of discards grew. Tom was astonished that there were so many prehistoric animals.

It was a particular drawing that caught his attention. It looked a bit like the creature but the front legs were too short. As Tom started to continue, Lee proceeded to pull out other drawings from the pile . . . until, after looking at sketches that got closer & closer to what he had seen, Tom Nesbitt felt the surge of excitement rush thru him as he found himself staring at a detailed artist's sketch of a huge saurian from the Earth's past posed amid jungle foliage. The hunt was about to begin.

Realizing that Nesbitt's identification of the picture was not conclusive, the pair decided to contact the cap-

Something New has been added to the Sidewalks of New York!

tain of one of the sunken fishing boats, a Capt. George Le May. But the proud Canadian, sick & tired of ridicule by those who thought he was "balmy" on the subject of sea monsters, slammed down the phone, certain that it was another practical joker intent on plaguing him.

Tom was left with only one other tactic: he would fly to Capt. Le May's home town in Canada and convince him to talk with Dr. Elson. But when he arrived in the fishing village learned at the local newspaper office that Le May had left in a fury, determined to reach the interior, far away from any other human being.

Now only one final chance remained: Jacob Bowman, the helmsman, sole survivor of the destroyed *S.S. Fortune*, now a patient at St. James Hospital.

At first Jacob was hostile, refusing to talk with his earnest visitor. It took all of Nesbitt's sincerity to convince the shattered helmsman that he too had seen the incredible horror from the sea. Once that was accomplished, it was an easy matter to convince Jacob to return to New York.

Now Nesbitt was sure he could convince Dr. Elson that the "imaginary" monster did exist.

CHAPT. 7
"The Lure of the Lighthouse"

The waves broke against the jagged rocks of the little outcropping on the Atlantic, somewhere off the coast of Maine. Fog shrouded the region as the mournful cry of a foghorn cut thru the mist. With measured regularity the beam of a powerful light shone brightly, winked out, then reappeared. The revolving lights of a lighthouse, performing its function, warning ships of the treacherous coastline as it had done for decades past.

Eye to Eye with Tons of Ferocious Fury from 20,000 Fathoms!

The "Sea Serpent" Surfaces!

Nesbitt is visited by Col. Evans (Kenneth Tobey, remembered from THE THING FROM ANOTHER WORLD) as he recuperates from nightmarish experience

Rifles vs. Rhedosaurus . . . and you don't need to guess which is the winner!

Inside the lighthouse tower, 2 men went about their everyday routine. The older, more experienced lighthouse keeper puttered around the mechanism of the light itself, satisfed that everything was in working order. His assistant, a young, good-looking fellow, blessed with a love of his work, sat quietly, playing a simple but pleasant tune on a concertina

Outside, *something* else was responding to a different kind of music The lightouse foghorn had not only attracted the attention of passing ships, it had also piqued the curiosity of a Brobdingnagian beast that had journeyed thousands of miles thru the ocean depths from the Arctic

Crawling onto dry land, the amphibious horror approached the lighthouse, staring at the revolving light at the top of the tower while the foghorn continued its lonely wail thru the naight. As if in answer to a living creature's call, the beast rumbled a low bellow.

Inside the tower, the 2 lighthouse keepers stared in astonished terror at the thing that peered in at them. As they backed away, the tower began to rock & sway as the monster, apparently deciding that the structure was some sort of enemy, launched itself at it, powerful forelegs striking like sledgehammers, clawing at the bricks & steel

Despite their attempt to rush down the spiral staircase to freedom, the attendants were buried under the collapse of the lighthouse

The light had gone out, never to shine again

The foghorn was stilled

And on a small outcropping of coastline, squatting by the wreckage of the lighthouse, the last of its kind raised its monstrous, reptilian head into the black starless night and bellowed out its rage and perhaps loneliness . . . to the uncaring heavens.

CHAPT 8
"Incredible!"

Dr Thurgood Elson & Lee Hunter were involved in a flurry of last-minute packing for Elson's vacation The doctor let his mind think back to the phone call from Tom Nesbitt, still insisting there was a living prehistoric creature at large. Only this time he had a witness

Lee had been won over to Nesbitt's side And not, Elson thought with a mental chuckle, because of his reputation in the field of nuclear physics. The look in her eyes when she thought of Nesbitt was enough evidence that the heart was having as strong an influence as the young lady's brilliant mind.

But now time was running out as they waited for Nesbitt to arrive from the airport "A Mesozoic animal alive today," Elson chuckled "I could lose my position & my reputation simply as a result of listening to such nonsense . . However, I wouldn't want to be accused of standing in the way of a possible romance."

When Lee accused him of just being stubborn, Elson picked up a book and turned to a specially earmarked place "On the 21st of October, in the year 1797, one Professor Gordon Laughton was forcibly removed, by order of the Crown, from his chair of science at the University of Edinburgh Dr Laughton was firmly convinced that leprechauns were responsible for the uprooting of the ancient campus oak, even swearing upon oath that he had seen them " As he closed the book, he chuckled, "Now it's monsters instead of leprechauns "

"And what makes you think there were no leprechauns?" Tom Nesbitt challenged

Elson observed the obvious affection between the two, then noted the slightly rough-hewn man who had come in with Nesbitt His general appearance & dress marked him as a sailor

A Rhedosaurus is about to make applesauce out of traffic in the Big Apple!

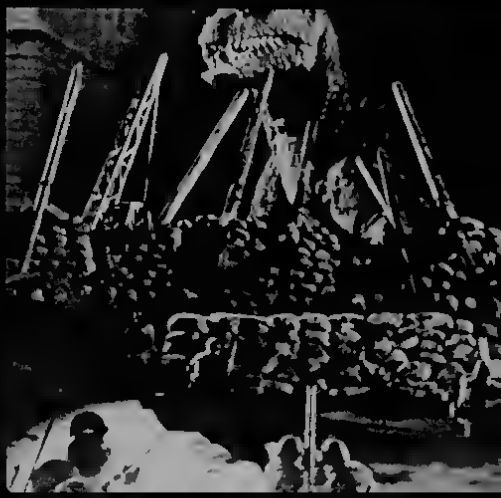
As Elson watched with mild curiosity, Lee & Tom proceeded to repeat the experiment with the sketches that had convinced Nesbitt to continue his crusade. Time passed, and Jacob Bowman continued to leaf thru the piles of drawings. Tom had said that the same drawing he identified at Lee's apartment was in the batch of drawings

Gradually Elson became more & more interested in Jacob's efforts. Suddenly the seaman stopped, his face registering what could only be a chilling memory before he said, "This is the one." Nesbitt added, "That's the one I picked"

Elson picked up the sketch of the gigantic creature stalking thru a jungle setting. "It's a drawing of a Rhedosaurus . . . extinct for a hundred million years." Jacob's eyebrows rose and his jaw dropped as he took in the incredible time span.

Elson turned and pointed at a huge dinosaur skeleton that dominated the room. "The direct ancestor of that little lady . . . only twice as large . . . according to theory. The only fossils of that particular species were found in a drag of the Hudson Submarine Canyon 150 miles from New York . . . If we could only be sure . . . without a shadow of a doubt."

For a seemingly cautious man, Dr. Elson began to move very quickly. Realizing that not all occurrences connected with Nesbitt's monster would be reported by the press, the group figured that the Dept. of Defense might be just the organization to help . . . they would



Barricaded! The mighty beast does its best to fend off the bazookas and other offensive weapons of the defenders of civilization!

have the coastline & the sea lanes under observation

But Tom reminded Elson that he had tried to tell them of the creature before and no one would believe him. "They'll listen now," Elson said with a firmness in his voice that startled even Lee.

Col Jack Evans was delighted to receive a phone call from his friend Tom Nesbitt. Until Nesbitt began again on the subject of the monster. "Let's not start that again!" he protested. "I can just see myself going to the Chief of Staff and requesting permission to hunt a prehistoric monster. Eagles on a straight jacket is not standard uniform."

It was then that Dr. Elson came on the phone and proceeded to tell Evans that he believed Tom was on to something. But Evans was still doubtful and despite his friendship for Nesbitt, didn't want to stick his neck out. But Dr. Elson soon got his way, his reputation & position convincing Evans to at least check up on any unexplained or unsolved catastrophes within the last few days.

It wasn't long before what everyone had been waiting for . . . and dreading . . . came to pass.

CHAPT. 9
"Inexorable"

A night on the town had been rudely interrupted when Tom & Lee had been given a message at the ballet. Within 30 minutes they were with Dr. Elson & Col. Evans in the office of Capt. Philip Jackson of the Geodetic Division of the U.S. Coast Guard. Jackson was just filling them in on the incident of the demolished lighthouse in Maine. "No storm, no earthquake . . . nothing." He looked baffled.

"Were there any other unexplained happenings?" Nesbitt asked. "Yes," Capt. Jackson replied, "Coast Guard Station 37 reported minor shore wreckage off the Massachusetts coast. Several isolated buildings were destroyed. A farmer was found crushed to death."

"There's a certain inexorable chronology to these disasters, Captain," Dr. Elson said thoughtfully. "Tom first saw the Rhedosaurus near Baffin Bay . . . evidently its last presumed presence was off the coast of Massachusetts." Walking over to a large map on the wall of Jackson's office, Elson proceeded to plot a course based on the reported events involving the creature, beginning with Nesbitt's encounter in the Arctic and ending with the Massachusetts wreckage. "If you notice, he's been following the Arctic Curent all the way down . . . and . . . why? . . . Because he may be heading for here . . . As he spoke, Elson pointed to the map's designation for the Hudson Submarine Canyon. "It was here, in these subterranean canyons, that the only known fossils of his species were found."

"Are you trying to say, Dr. Elson, that this monster you all claim exists, is headed toward New York City?" Capt. Jackson's voice held a slight trace of disbelief and fear.

Elson shrugged, as if there were no use arguing with the facts. "Well, Baffin Bay . . . Grand Banks . . . Nova Scotia . . . Maine . . . Massachusetts . . . It may be that New York will have a visit shortly."

CHAPT. 10
"Death Dives Deep"

The Navy tender rode the gentle waves as seamen made final adjustments on the diving bell in preparation for possibly the strangest operation ever undertaken. The curious quest was the result of Dr. Elson's determination to capture the Rhedosaurus alive for study. After his prediction that the creature might eventually surface in New York City, Capt. Jackson had started thinking of ways to kill the beast. For one of the few times in his life, Dr. Elson began to get angry. The idea of destroying the greatest discovery in the history of science was unthinkable! He would go down in a diving bell and survey the situation and come up with an idea of how to capture the beast.

Now the search was about to begin. The boat would lower the diving chamber into the ocean's depths for a period of time, then move on to different marked locations. Elson was barely able to restrain himself with excitement as he climbed inside the diving bell after Wilson, the seaman who would operate it. "Remember, signal us at the first sign of danger," Tom ordered. Elson smiled. "Why do you all persist in talking of danger?" he demanded. "The Rhedosaurus & I are old friends."

And so saying, the door was closed and the diving chamber began its descent into the eerie, alien depths of the ocean & the huge canyons that existed miles below the ocean's surface. For Elson, it was a journey back in time, and his comments could be heard over the radio hookup on the navy ship. As the boat shifted location 5 times, getting deeper into the region of the sunken canyon.

It was during the 6th dive that Elson said, "There seems to be a difference of opinion between two of the local inhabitants." Outside the observation porthole an octopus & a shark were locked in mortal combat. But as Elson & Mr. Wilson watched, a huge shadow suddenly covered the undersea battle, moving towards the diving bell. As the form entered the beam of the bell's searchlight, Elson almost dropped his cup of coffee and exclaimed, "There he is! It's unbelievable . . . I can only see part of him. His leg & shoulder . . . but he's tremendous! . . . he's moving toward us . . ."

Tom wanted to have the diving bell brought up but Elson demanded that Lee come to the radio hookup. "Lee!" his voice shouted over the girl's earphones, "We were right! It's a Paleolithic survival, exactly as we pictured it . . ." And as Lee started to take notes on Elson's observations, worry evident on her face, the little man enthusiastically plunged into the opportunity to observe close up the living relic from Earth's prehistoric past.

Radio contact ended in midsentence as Elson was instructing Lee to make changes on the description of the Rhedosaurus. Immediately the diving winch started to bring the diving bell up as fast as possible. But all that came to the surface was the chain, the end of it bitten clean thru, the electrical cables & air line severed. They couldn't know that as Dr. Elson was describing the appearance of the prehistoric monster, the creature had moved closer & closer until the last sight that Dr. Elson saw before the end was the huge, gaping, teeth-studded maw of the beast from the past blocking out the view of the ocean as it devoured the diving bell and its 2 occupants.

If Tom Nesbitt & Lee Hunter hadn't had each other to lean on, both would have come apart under the horror of what had happened and the guilt that both felt over Dr. Elson's terrible fate. Meanwhile, swift action had followed the disastrous diving expedition. The Navy was on the alert; the Coast Guard was on 24 hour watch. Colonel Evans had been placed in charge of the hunt for the monster.

CHAPT. 11
"New York at Bay"

It has been said that New Yorkers have seen just about everything. But nothing in the experiences of the dock workers at Fulton Pier prepared them for the sight of the huge creature that emerged from the East River

Unfathomable! The Great Saurian from Beneath the Sea can't comprehend why it is being riddled with Radioactive Missiles.

and crawled onto the pier, stalking into the city.

The horror would linger forever. Memories of the huge monster, moving thru downtown New York, stomping whatever lay in its path, whether a group of automobiles or fleeing pedestrians. One woman would never forget the bravery of a lone policeman who pushed his way thru the fleeing people, firing at the creature with his service pistol when he was free of the crush of humanity. She would also try to erase the memory of what heppened afterwards as the officer feverishly started to reload his gun . . . only to be lifted into air as the creature seized him in its jaws, his legs kicking frantically, his screams echoing thru the city street before the monster swallowed him alive!

People fled in blind, unreasoning panic, trampling anyone unfortuante enough to fall in their path. A car was seized in the creature's jaws and hurled thru the air, to come crashing into the street, killing the driver inside the vehicle.

The creature's advance would have continued if not for the arrival of some members of the Riot Squad, their powerful automatic rifles sending the beast crashing thru a brownstone building, the rubble crushing some men who hed hidden in the alleyway behind it.

The military finally managed to trap the beast in the area of lower Wall Street, where, in the darkness of the night, it was barricaded in, waiting for its enemies' next

Can guns, rifles, cannons, tanks stop the rampaging prehistoric beast?

The roller-coaster was never meant to support the weight of a Rhedosaurus.

move. Tom & Lee had been brought up to a rooftop defense post overlooking the area that was now ringed with a hastily-rigged electrical fence, sandbags and soldiers with powerful weapons On the roof itself, an anti-tank gun had been set up and even as the 2 scientists watched, Evans gave the order to fire the powerful weapon. But Tom was worried. The creature's skull was at least 12 inches thick. Would the anti-tank shell do the trick and stop the monster?

What happened next was chaos. The creature reared up at the sound of the gun being fired Its bellow of pain & rage was ghastly as it went berserk, crashing thru the electrical fence, as men with bazookas fired at the thing from the past. One shot hit its mark, an area in the neck just below the creature's nightmarish head But in its pain, the thing smashed thru the electrical wiring, causing a blinding blaze of energy & sparks before total darkness covered its escape All that marked the creature s progress were the distant screams of its victims

CHAPT. 12
"Deadly Discovery"

It was a shortime later when the new horror was added to the grimness of what had already happened. A search party had discovered a trail of blood pools leading toward the river Evans had been alerted and ordered tha soldiers to continue. But the small group began to collapse one by one, unable to breathe, dizzy, feverish. One soldier managed to contact Evans by walkie-talkie before he succumbed.

At the military hospital, Dr Morton, the physician in charge, had been busy all day, examining survivors of the beast s rampage thru the city. All were now either dead or lying in hospital beds Now 50 more patients, all soldiers under Colonel Evans command, hed been brought in, soma of them part of the search squad that had been following tha creature's trail of blood.

Evans received tha phone call from Morton that revealed the full horror: the monster was the carrier of a horrible, unknown disease. Contact with its blood could be fatal. Cannon fire could spread the particles thru the air, endangering not only New York but perhaps the entire country.

But the attempts to hem in the creature once more had failed. Evans was furious. "I should have used flame throwers . . . Cremated it and the plague with it "

But Tom disagreed. "The smoke would have carried the particles of blood just as far as the air. No, it must be reduced so that not even a cinder remains."

Their discussion was interrupted by the alert that the monster had been sighted on Coney Island. Just then, Tom had tha answer to tha problem of the plague. "Radioactive isotope' ' he shouted in excitement "Shoot it into him and destroy all that diseased tissue ' And he started to dial a certain number on the telephone. A number that would determine tha fata of a city.

CHAPT. 13
"Of Roller-Coasters, Radioactivity & the Rampaging Rhedosaurus"

By tha time Evans, Lee & Nesbitt arrived at the famed amusement park, the creature had already demolished much of tha place Now it was trapped, entangled in the twisting, turning structure of the park s legendary roller-coaster

Soldiers kept their distance as the monster, half-mad with the pain of its gaping, bleeding wound mixed with its anger at the puny, irritating human insects that harrassed it, used its teeth & claws to begin tearing apart the structure that hemmed it in.

Evans had arrived just in time to stop some soldiers from attempting to use bazookas on the thing. Now they could only wait for whatever Tom had called for to stop tha prehistoric monster

The answer to Tom s request arrived in an escorted truck from the ATOMIC ENERGY COMMISSION. Its cargo a heavy lead box containing a radioactive isotope Also on the truck were 2 weird-looking radiation suits and a grenade rifle to fire the isotope. As Tom began to load the rifle with the vital grenade (it was, according to Nesbitt, the only isotope of its kind outside of Oak Ridge the birthplace of the atomic bomb), a sharp-shooter was brought in to assist Nesbitt in tha hazardous task

Thay would only have one shot at the gaping wound in tha creature s neck and to reach it, they would have to ride the roller-coaster car to the top of the track nearest the beast! As Evans & a terrified Lee watched, the 2 grotesquely-suited figures took the ride, looking like story-book goblins, until tha car stopped at the top of the track. From there, the 2 men could see the thrashing monster, the bleeding wound clearly visible. Stepping out of the car, the pair braced themselves against the track rail.

The corporal took careful aim, preparing to make what would undoubtedly be the most important shot of his life. As the crowd below watched, the sound of a rifle shot filled the air The Rhedosaurus screamed in agony as the radioactive missile struck its target

But now the men faced the problem of getting away. As they started to head for the car, the thrashing creature sent the vehicle racing down tha track, hurtling off the aree smashed by the beast. As everyone watched in horror, the car crashed into a generator and flames swiftly leaped up tha wooden structure of the roller coaster

It was a terrifying race to safety for the soldier & Nesbitt as they clambered down the web-like structure of tha roller-coastar while the huge prehistoric monster went berserk in its agony.

At last the 2 desperata men made it to the ground. Tom was swept into the waiting arms of Lee while Col. Evans & the others watched the dying Rhedosaurus, the last of its kind, sink to the ground as the flames of the roller-coaster engulfed it, joining with the radioactive isotope to bring an end to the peril from prehistory past that made history in the modern world

END

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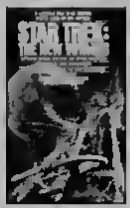

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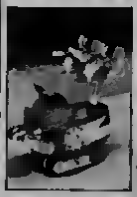

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Far out in the bleak reaches of the Lesser Mellangenic Clouds the robot world of Theat Retrak 9 was devastated by a quark nuel bomb attack from the barbarian world of Tebor in the Andromeda Galaxy. Theatans mining their systems asteroid belt survived the holocaust. Struck to the very depths of his bio-chemical heart, six inch Zoark has sworn to exact vengeance from all Andromedans. Zoark's steel, blue and black colors, jointed arm and deadly proton propeller cannoners ready to kill Can he save the Milky Way? #26093/$2.50

SHOGUN WARRIORS PLASTIC MODEL KITS

COLORFUL! MOVABLE PARTS!

DRAGUN | **MAZINGA** | **RAYDEEN**

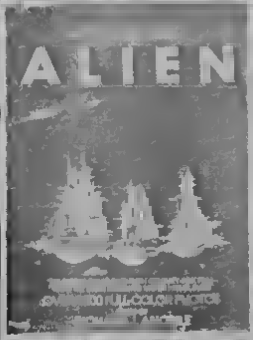
DRAGUN This menacing guardian of world freedom fires rockets or a silvery battle ax. His head turns. Flying fists are spring powered and on his wrists, buzz saws turn. A full 10-1/4" tall, he's constructed of molded bright colored plastic. A formidable warrior! Buy! #24169/$4.00

MAZINGA Though he's shorter than his fellow fighters he is equally as powerful. Armed with sword and dagger, spring powered flying fists and a removable jet aircraft wing. Mazinga confronts evil-doers whenever he locates them. 9 1/2" tall all molded colored plastic. A Winner! #24170/$4.00

RAYDEEN Armed with a fist spike in one hand and a retractable bow in the other, this titan is an unbeatable freedom fighter. The bow launches arrows and his unpenetrable face shield opens and closes. Raydeen is constructed of molded, colored plastic. 10-1/4" tall #24171/$4.00

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

NEW! ALIEN NEW!



NEW ALIEN MOVIE NOVEL

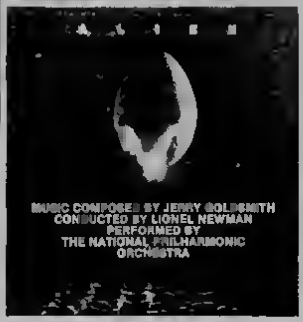
ALIEN The super block buster movie of the year has become the most ex citing and lavish movie novel ever! This enormous 8½ x11 paperback is crammed with 1000 full color photos from the movie These specially designed pages fully capture the breathtaking special effects the gripping ex citement the extraordinary visuals and the phenomenal sets This publishing event is packed in to 192 pages of unstoppable full color action! A must! #21389/$8.95

THE NOSTROMO CAP

NOSTROMO CAP The cap worn by the crew of the Nostromo One size fits all washable brilliant colors & gold braid! #26207/$8 95

THE NOSTROMO PATCH

NOSTROMO PATCH From the USCSS Nostromo interstellar merchant ship—the officiel patch! A large 4"x3¾" patch woven in brilliant colors depicts the rainbow surrounding a radiant star and its planets Be the first to wear it on your jacket! #26208/$5 95



ALIEN RECORD!

Twentieth Century-Fox presents the soundtrack of Alien composed by Academy Award winner Gerry Goldsmith! This is a masterpiece film score of incredible power and intensity! Relive each horrifying moment of Alien's original music! #23002/$7 98

ALIEN IRON-ONS

ALIEN SPACE SHIP IRON ON #26186/$1 25

ALIEN EGG IRON-ON #26184/$1.25

ALIEN SPACE JOCKEY IRON ON #26185/$1 25

ALIEN CHASE TARGET SET

ALIEN CHASE TARGET SET From Alien the movie, a huge 33' tall outline target of the alien, a shotgun that shoots 3 harmless plastic balls & ringing bell for scoring! #26140/$5 95

ALIEN BLASTER TARGET SET

ALIEN BLASTER AND TARGET SET Comes with self standing target 3 weird flip targets, a shotgun shoots plastic suction tipped darts Target 12 x18¾ "! #26149/$12 95

ALIEN PAPERBACK

ALIEN PAPERBACK Alan Dean Foster novelizes the movie! In the depths of space the crew of the Nostromo encounters an awesome galactic horror The real horror begins when they meet the alien within! #21381/$2.25

THE BOOK OF ALIEN!

THE BOOK OF ALIEN Here are the designs, sketches and blue prints rendered by four of the top fantasy illustrators in the western world Moebius, Chris Foss, Ron Cobb and H.R. Giger! And there are interviews with the Art Directors, Costume Designers, Producers Directors and Screen writers A 96 page soft cover with 50 in full color! #21376/$7 95

ALIEN: THE ILLUSTRATED STORY

ALIEN THE ILLUSTRATED STORY Walt Simonson and Archie Goodwin have teamed up to bring you Alien in full color vibrant illustrations! A story not to be imagined in your wildest dreams or nightmares! Relive the movie through Walt Simonson's superb illustrations and Archie Goodwin's taut style! #21377/$3 95

NEW! THE HULK

America's favorite superhero, the incredible HULK, is an easy to assemble snap together model that is molded in green and purple plastic and is a huge 7½" tall! And for extra excitement he comes with interchangeable hands in a clenched fist mode or for holding incredible loads! #24237/$4.95

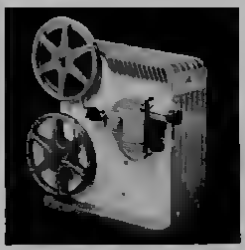
THE NEW KING KONG!

A GIANT 35" x 23" COLOR POSTER!

KONG straddles the Twin Towers of the World Trade Center! What is that he is holding in his huge palm? Could it be? Yes! A fair haired maiden—terrorized! Fighter jets swoop down to save her from the APE! This amazing scene appeared on Famous Monsters—issue #125. Now it can be yours! A grand, new, full color poster! #2978/$2.00

MOVIE PROJECTOR!

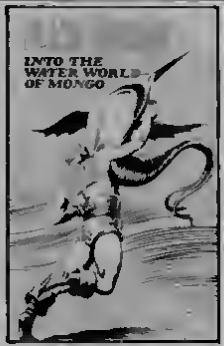
FOR REG 8 & SUPER 8 MOVIES



Compare this fine unit with others costing much more—and you'll find that this projector is well worth buying! The full size is 2" x 5" x 10" and comes in a rugged metal housing—blower cooled and handles 200' reels. Easy threading! Rapid motor rewind. Vertical tilt device. Manual framer. 200' take up reel. 150 W lamp. Easy to clean. Have a lot of fun! #25010/ 44.95

FLASH GORDON

IS OUT OF THIS WORLD!



THE PLANET MONGO Flash Gordon swashbuckles across outer space in Alex Raymond's original full color strip reprinted here in a 9 x12" hardcover format. Relive the heroic adventures of America's original astronaut. Contents include "World in Danger", "Triumph of Zarkov", "Kingdom of the Falcon Men", "Conquest of the Kingdom" and "World of the Caverns"! #21175/$14.95

INTO THE WATER WORLD OF MONGO In volume 2 Flash is transformed into one of Mongo's fishmen in an effort to save his life! Contents include "The Worlds of the Caverns" and "The Underwater World". Read Flash's exciting adventures as drawn by the hand of master illustrator Alex Raymond. Hardcover 9 x12" format on high quality stock in full color! #21176/$14.95

FROM JULES VERNE TO STAR TREK

SCIENCE FICTION FILMBOOK

A ray sizzles from the muzzle of a laser pistol and a grotesque alien menace shudders, then falls dead. Exciting, but is that all there is to the science fiction film? Not according to Jeff Rovin's penetrating book. Almost a hundred sci-fi films from the movies and TV are reviewed with Rovin's careful insight. Such popular classics as "Rollerball", "Planet of the Apes" and "2001: A Space Odyssey" are here as well as many minor greats. Over 100 photos. 8 1/2" x 11". 192 pages. A must for fans. Softcover #21256/$6.95

METEOR

PAPERBACKS, NOVELS, SCRAPBOOKS, GAMES, PUZZLES, AND COLORING BOOKS!

METEOR The ultimate disaster! A 5 mile wide chunk of metal and rock is hurtling through the Solar System on a collision course with Earth! New York City is ground zero! #21380/$2.25

METEOR SCRAPBOOK Takes you on a special tour behind the scenes of the biggest movie of 1979! Exclusive photographs and interviews with the stars and a preface by Isaac Asimov! #21392/$1.95

METEOR COLORING BOOK OF FACTS Learn amazing facts about our Solar System as you color! Filled with action packed photos of the movi s exciting movie of the year! 8"x 10¼" #21393/$1.25

METEOR ACTIVITY BOOK Fact packed puzzles and games about outer space plus action photos from the movie Meteor make this the movi fun-filled movie book yet! 8"x10¾" #21394/$1.25

METEOR MAZES Vladimir Kazakin's fantastic mazes are guaranteed to send you into orbit! Plus action photos of the movi exciting movie of the year! Paperback. 5¼ x 8¼ #21395/$.94

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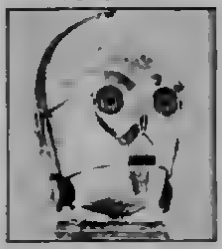
STAR WARS MAIL ORDER STORE

SPECTACULAR WHOLE HEAD STAR WARS MASKS

C-3 PO MASK



C3PO MASK! Soft vinyl full over the head, hand painted, gleaming gold mask of C3PO! #25005/$26.95

STORMTROOPER MASK

STORMTROOPER MASK! Gleaming white, rigid plastic mask with see through plastic eyes. #25006/$42.95

CHEWBACCA MASK

CHEWBACCA MASK! Realistic soft latex, over the head fur mask with hand applied fur #25007/$38.95

DARTH VADER MASK

DARTH VADER MASK! Shiny black, rigid plastic full-helmet/mask of the evil Jedi! 2 pieces. #25008/$28.95

SUPER 8 FILMS

The excitement! The drama of STAR WARS can be yours! Now view selected scenes from the year's best movie in your own home. BLACK AND WHITE SUPER 8 SILENT FILM WITH SUB-TITLES #22121/$10.95!

COLOR SILENT SUPER 8 #22123/$19.95
COLOR SUPER 8 FILM WITH SOUND #22132/$32.95

DOUBLE RECORD

STAR WARS ALBUM New Warner offers you the most spell-binding music from the movie that does it all. Star Wars' incredible sound track is brought back alive. This two record long playing, stereo album with its pulse-pounding music rockets into orbit permanently. This hottest selling album is guaranteed to go fast! #2387/$9.98

STAR WARS PAPERBACK BOOK

STAR WARS NOVEL by the film's Writer/director George Lucas! Read this exciting book and relive the movie's incredible adventure! This spellbinding 220 page paperback has a special section with 16 pages of thrilling full color scenes from the fantastic movie! #21262/$1.95

STAR WARS FULL COLOR POSTER

THE SWORD POSTER Paste this big 20 x28 poster on the wall for inspiration. A painting by Hildebrandt, it has Luke & Leia rendered in golden hues with a formidable Darth Vader glaring from the sky. C-3PO & R2D2 are there! Full color! #2990/$2.00

FIGHTERS
#2748 BOYS 14/$4.75
#2749 MENS SMALL/$4.95

ROBOTS
#2756A BOYS 6 / $4.75
#2756 BOYS 10 / $4.75
#2757 BOYS 14 / $4.75
#2758 MENS SMALL / $4.95

SWORD
#2750 BOYS 10 / $4.75
#2751 BOYS 14 / $4.75
#2752 MENS SMALL / $4.95

C-3PO & LUKE
#2753A BOYS 6 / $4.75
#2753 BOYS 10 / $4.75
#2754 BOYS 14 / $4.75
#2755 MENS SMALL / $4.95

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Collector's Issues! supply is limited!

Journey to the Seventh Planet! When Worlds Collide! Flash Gordon, Ace of Space! Buck Rogers, Space Hero! More Flying Disc Man of Mars. 1955 SPACE MEN YEARBOOK $3.75

Buck Rogers, Space Hero concludes! Metropolis Miracle Space movie of the century! Journey to the Seventh Planet! Disc Man of Mars serial end! #1206 SPACEMEN #6 $10.00

Movie Tarzans! Stuntmen! Serial Super Men! Dick Tracy! 3 Stooges! Order now! #1301 SCREEN THRILLS ILLUSTRATED #1 $5.75

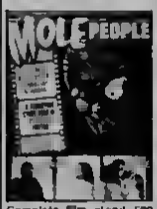
Batman & Robin! Dead End Kids! Bowery Boys! Laurel & Hardy! Robert Mitchum! #1305 SCREEN THRILLS ILLUSTRATED #5 $8.95

Robert Taylor! Red Skelton! The Phantom! Charlie Chan! Tom Mix! Action Photos! #1306 SCREEN THRILLS ILLUSTRATED #6 $4.25

Errol Flynn in Robin Hood! Humphrey Bogart! Captain American Serial! Spanky! #1307 SCREEN THRILLS ILLUSTRATED #7 $4.25

Sinister Spider! Marx Brothers made movies! Tribute to Saki! Jimmy Stewart #1308 SCREEN THRILLS ILLUSTRATED #8 $4.25

Brando in One-Eyed Jacks! Western Hall of Fame! Old time Western stars! Bonanza special! Get #WW6 WILDESTWESTERNS $8.75



Complete film story! 580 photos! See agony of the mole people! Weird classic picture book! Specify #1603 MOLE PEOPLE $4.50

Classic of beach party horror genre! Stills from film of Amphibies attack! Order magazine #1601 HORROR OF PARTY BEACH $4.50

Two Chris Lee Monster Masterpieces. 500 stills! Double feature! Get #1604 CURSE OF FRANKENSTEIN/ HORROR OF DRACULA $4.00

Illustrated war adventure. All-Goodwin issue! Art by Frazetta Williamson & Toth! Fleming war tales! #1502 BLAZING COMBAT #2 $5.75

War tales of blood-curdling realism! Includes Wood, Frazetta! The best in black & white war comics! #1502 BLAZING COMBAT #3 $5.75

Bold realism of battle fury! Wood! Severin! Morrow! Others! Collector's classic Goodwin war tales! #1504 BLAZING COMBAT #4 $5.75

Men behind Zorro's mask! Movie superheroes! Tribute to Alan Ladd! Buck Jones! #1309 SCREEN THRILLS ILLUSTRATED #9 $5.00

The greatest of the comic book heroes. Read about the films in which they appeared SUPER HEROES Order magazine #1621/$4.25

Profile of MAD DOCTORS! Battle of Frankenstein! Monster Comics! Specify Collector's edition #1701 MONSTER WORLD #1 $5.00

All the inside info on the Monsters! Core, sole, store! Fine monster comic story section! Specify #1702 MONSTER WORLD #2 $5.00

Incredible SHE-CREATURE! Battle of Giant Beetles! Curse of Frankenstein comic strip! Get #1703 MONSTER WORLD #3 $4.50

Letter to Christopher Lee! Horror in the Lighthouse! Faces of Hendel! Frankenstein of 1970! Get #1704 MONSTER WORLD #4 $4.25

Karloff's last film! Lugosi's Bride of the Monster! Hammer Films! Specify #1705 MONSTER WORLD #5 $3.75

Revenge of the Zombies! Return of the Vampire! Cool Ghouls of Yule! #1706 MONSTER WORLD #6 $3.75

The Son of Frankenstein! Bans Karloff! Real Reptiles! Specify #1707 MONSTER WORLD #7 $3.25

Lions! Atwell in Dr. X! Jesse James vs. Frankenstein! Specify #1708 MONSTER WORLD #8 $3.75

Complete info in THE ADDAMS FAMILY! Production & Makeup Secrets! #1709 MONSTER WORLD #9 $3.75

Ghost in the invisible Bikini! Reptiles! Batman visits Monster Village #1710 MONSTER WORLD #10 $3.25

NOTE! ALL COPIES ARE MAILED IN A STURDY ENVELOPE!

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COLOR, READ, WEAR, & HANG THEM!

A NEW COLLECTION FROM THE MOVIE BATTLESTAR GALACTICA

BATTLESTAR GALACTICA POSTER All of Galactica's Galacticas! on one enormous full color poster in brilliant color—the ships the people the robots & the planets! #29025/$2.50

BATTLESTAR GALACTICA POSTER Huge full color poster of the Cylon Robots attacking the crew of the Galactica in the labyrinth under the Cylon gambling palace! #29026/$2.50

PEN-N-POSTER

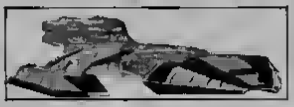
This gigantic black & white 17½"x22" poster comes with three brilliant-color poster pens plus a 17½"x22" sheet of die-cut parts for two paper gliders. Full assembly instructions are included in this set! #26123/$4.95

PEN-N-POSTER

Two gigantic 17½"x22" posters in black and white that come with 6 poster pens in brilliant colors for hours of coloring fun! These action packed posters feature the Galacticas! a space dog fight the Cylons, and the evil Cylon Robots. This most successful and astounding science fiction television series is now presented in all its power-packed glory on these two action posters! #26112/$4.95

GALACTICA CREW IRON-ON A dramatic full color iron-on of the crew from Battlestar Galactica with Cylons & Vipers! #26110/$1.25

BATTLESTAR GALACTICA IRON-ONS



BATTLESTAR GALACTICA GLITTER IRON-ON A fabulous new iron-on from Battlestar Galactica! This new iron-on duplicates the Galactica the interstellar dreadnought that protects the fleet—in glitter! Easy to iron-on! #26108/$1.25

BATTLESTAR GALACTICA The greatest space epic ever is packed into this softcover. The original story from the beginning! #21348/$1.95

TWO NEW ACTION-PACKED SOFT-COVER BOOKS!

CYLON DEATH MACHINE Action packed adventure in the second novel from the Galactica series! With a Frazetta cover! #21371/$1.95

BATTLESTAR ATTACK IRON-ON Lasers fire ships explode the Cylons advance and the warriors of the Fleet resist! A terrific new iron-on! #26111/$1.25

CYLON ROBOT IRON-ON Dread Cylons hunt refugee humans on the lower levels of the Cylon Gambling Casino! A full color iron-on from Battlestar Galactica! #26109/$1.25

SPACE BATTLE IRON-ON Brilliant Mars like planet hangs in a midnight blue star studded sky as the Cylons manta like ships attack Vipers from the fleet of the Galactica on A B C #26143/$1.25

CYLON BATTLE IRON-ON A large full color iron-on of the Cylon Robots from Battlestar Galactica attacking. Incredible colors sinister gleaming robots and blinding explosions make this a terrific iron-on! #26144/$1.25

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SCI-FI FULL COLOR POSTERS

THE ALLIGATOR Big 20 x28' full color poster of a slime covered alligator getting a case of the munchies! #29017/$3 00

THE GOLDEN AMAZON Boris Vallejo strikes again in this 20' x28' full color poster of a barbarian queen! #29016/$3 00

THE SCARLET DEMON Boris yet again in this 20"x28" full color poster of a demon from the depths of hell! #29019/$3 00

POSTERS FROM BEYOND SPACE, POSTERS FROM BEYOND TIME, POSTERS FROM BEYOND MAN'S IMAGINATION!

GREEN BRAIN A hive intelligence enleashes its armies on an unsuspecting Earth! 22"x35"! All in full color! #29003/$2 50

STAR SQUAD Alien baingx blaxt off for the ultimate armagedden among the far stars! 22' x35"! All in full color! #2998/$2 50

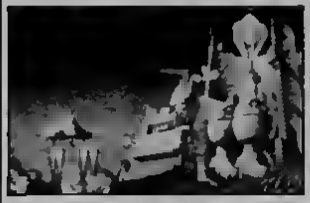
WOLF MAN A carnage encruxted poster of the wolf-man in a big 20' x28' format in grisly full color! A horror meal! #29020/$3.00

CHILDREN OF TOMORROW Oh! What glorious mysteries await our children's progeny! 22"x35 All in full color! #29009/$2 50

BATTLE OF THE GALAXIES Space battles erupt as defending craft are blasted into smithereens by voracious aliens of the rim! Big 22' x35"! All in full color! #2990/$2-50

THOSE WHO WATCH An enormous alien craft hovers mysteriously above a moll-mooned 9 lovely world, a sun rises in a sapphire xky! Big 22"x35"! All in full color! #29001/$2 50

EARTH ENSLAVED The Earth is engirdled by a matrix of golden penishedrons! An enslavement which brings our childhood to an end! Big 22"x35"! All in full color! #29002/$2 50



PLANET OF THE BLIND Blasting off from the stellar central spaceport, ships climb a fiery column of star reaching flame! Big 22"x35"! All in full color! #29004/$2 50

JEWEL OF JAHREN A diamond yellow xun set in an emerald sky is eclipsed by a spaceship of unknown origin and purpose! Death? Big 22"x35"! All in full color! #29006/$2 50

ELECTRIC LIGHT ORCHESTRA The fabulous Electric Light Orchestra in a 24"x19½" full color poster of E.L.O in their flying saucer space station! #29027/$2.50

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FANTASTICAL LP RECORD ALBUMS!

Remember the 1960's and HIGH CAMP in Super Heroes? Well, we've managed to get a special limited supply of this rare comedy record, a Rock Super-Hero Suite, suited for the strictly-straight-jacket set! Lists (and acres & parking spaces) of lunatic laughter #2337 COMIC BOOK HEROES $5.98

Now for the first time you can be thrilled by the exploits of Godzilla. Imagine the famous monster pitted against the "Amphibious" in a battle to the death in the mysterious Bermuda Triangle! Then he saves the world from an "Alien Invasion" Order now!! #2308/$2.98

WITH NO MORE OF AN EFFORT THAN LISTENING, YOU CAN RELIVE THE MOST EXCITING ADVENTURES EVER KNOWN WHENEVER YOU WISH. YOUR IMAGINATION WILL BRING SUPERMAN, BUCK ROGERS, THE LONE RANGER, THE SHADOW AND MORE INTO YOUR HOME!

John Carradine, whose deep, chilling voice has made him a legend in horror film, now narrates the macabre master of terror on the written page, Edgar Allen Poe. With an organ for background, be prepared for an eerie evening of fear. Conquer Worm, The Raven, others. POE WITH PIPES #2382/$4.98

Two 1940 radio programs. The Oyster Diving episode, and the Black Jacket Episode, wherein Little Annie, and Sandy, and good ol' Ovaltine win out against the death-dealing evil crooks! And she had the first of all ARFs to handle's, too! Believe it! Order it! Get LITTLE ORPHAN ANNIE #2327/$6.95

The Celebrated Case of the Fivebug Murders. Villain is Hotfoot, who boasts "That's the end of Tracy, boys! We won't hear of him again!" Ha! Even YOU should have better than that, Hotfoot, you sulfurous heel! Actual authentic old-time radio broadcast! Collectors, get DICK TRACY #2332/$6.95

VOLUME ONE of two. Jack Benny crawls out of his vault to help you re-live (or maybe live, for the first time) THE SHADOW, THE LONE RANGER, MA PERKINS, and hilarious FRED ALLEN bits. A musty nostalgic must for old radio buffs! Order GREAT MOMENTS IN RADIO VOL. 1 #2339/$3.98

VOLUME TWO of two. Original broadcasts of GANGBUSTERS, TERRY AND THE PIRATES, BING CROSBY, and on the spot coverage of the Dempsey-Tunney fight, plus more! A fine entertainment package. Don't miss these radio classics. GREAT MOMENTS IN RADIO VOL. 2 #2340/$3.98

MANDRAKE THE MAGICIAN. This is an original radio broadcast. You are there in the middle of all the action! The flesh men & metal men. Explosions! Flame-arrows! Each exciting sound can be heard. The suspense! The danger! Two incredible adventures! #2345/$6.95

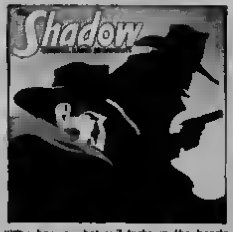
Two full radio adventures from 1948! Cap retrieves jewels of the Queen of Sheba and his Secret Squadron fights a lost-landfall of cavemen and prehistoric monsters! The old breakfast drink commercials alone are worth the price of the record. Old classic radio at best. CAPTAIN MIDNIGHT #2331/$6.95

Superman's complete origin story, from old Krypton all the way to the Daily Planet building. Hear him go whoosh through the unpolluted nostalgic air, and help the War Effort by fighting the vile and evil railroad saboteurs. Good of radio chills, good of blunder. SUPERMAN #2326/$6.95

Futuristic Nostalgia, that! Buck Rogers and his gal, Wilma Deering in the 25th Century, as they fight Black Bart, the arch-villain from Mars, and monkey around with a super-scientific "Gyro-Cosmic-Relativator!" Learn that space "[illegible]" begins till 24th Century. BUCK ROGERS #2329/$6.95

THE MALTESE FALCON was a jinxed statuette that brought death to thousands, riches to Dashiell Hammett and fame to Bogey! Humphrey Bogart stars in another Hammett yarn, "Love's Lovely Counterfeit." Two super radio adaptations from the 1940's. A bargain! MALTESE FALCON #2334/$6.95

It's new! It's exciting! Now for your very own you can hear 3 never-before-heard stories of the most dynamic hero on TV! Steve Austin battles evil and terror as no mortal can. His strength far surpasses that of any man! 4 action packed stories in all. THE SIX MILLION DOLLAR MAN #2380/$2.98



"Who knows what evil lurks in the hearts of men?" Better believe that Lamont (THE SHADOW) Cranston does, as he takes on a whole coven of evil wizards in the radio adventure, "The Ears of Pan!" A masterpiece of nostalgic 1940's gothic mystery-horror. Order THE SHADOW #2326/$6.95

Sit back and relax to sounds of the howling wind, rattling chains, scraping fingernails on the insides of coffins, maniacal laughter, and all the other sweetly sweet sounds of a haunted house! Great fun for parties. Frighten your friends. A Halloween delight! #2341 SOUNDS TO MAKE YOU SHIVER! $3.25

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BACK ISSUES OF FAMOUS MONSTERS

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$9.00

1966 YRBK
$9.00

1968 YRBK
$8.00

1969 YRBK
$8.00

1970 YRBK
$7.50

1971 YRBK
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FM #33
$10.50

FM #34
$6.75

FM #35
$6.75

FM #36
$6.25

FM #37
$6.25

FM #39
$5.75

FM #40
$5.75

FM #41
$5.75

FM #42
$5.75

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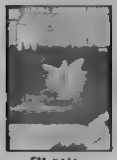
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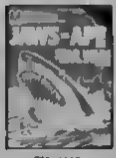
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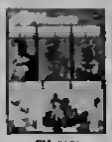
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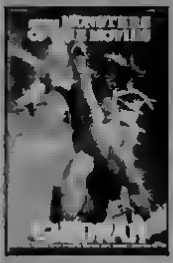
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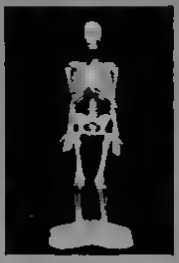
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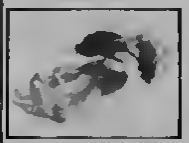

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GRAVEYARD EXAMINER

CREATURE FEATURES

FINAL

DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

FRANKENSPILL

Thanks begin as another in the Frankenstein's life and death cycle for the newest monster have spilled from our computerized brains, spilled, perhaps, but not in jest in the appropriate spots titles.

1 THE ___ FROM PLANET AROUS	a. foot
2. THE THING WITH TWO ___	b. skin
3. THE CRAWLING ___	c. brain
4 THE ___ CREATURES	d. hand
5. I EAT YOUR ___	e. neck
6. I DRINK YOUR ___	f. fingers
7 THE 5,000 ___ OF DR. T	g. eye
8. ATTACK OF THE FIFTY ___ WOMAN	h. heads
9 THE FEARLESS VAMPIRE KILLERS DR PARDON ME, BUT YOUR TEETH ARE IN MY ___	i. blood

YE OLDE GE

Where were YOU in '62? In May, to be exact, when FM #17 went on sale, with the Bride of Frankenstein on its cover In that issue the two-page Graveyard Examiner featured a flock of fantastic features, among them:

*ZACH JUNIORS, photographs of three budding make-up artists who took photos of themselves as their favorite horror host Zacherley

*A request from young David Allen (now, a top film animator) for all fans of KING KONG to keep tract him at his home. There was also a letter in that old SCREAMS FROM MONSTER CLUB MEMBERS from a lad by the name of Roger Bunk. Nothing from Doering Wilma, though.

*The Best Amateur artist of the issue was Julian Gray of England, who won the honor for his sketch of Anton Diffring as THE MAN WHO COULD CHEAT DEATH Other amateur artists and writers who wanted to see their work in print were urged to send their drawings of stories to MONSTER MANUSCRIPT & ART SERVICE, a (badly long-defunct) branch of the GE which sent these works to any fanzine it thought might be able to use them.

(PS. Looking Back at FM's Captain Company ads in 1962, one could buy such goodies as FM #2 for $1.00 novels such as VILLAGE OF THE DAMNED for under 40¢ and record albums for $3.98. Not only has inflation upped the rates of similar items, but many of them such as the FM back issues are now collector's editions worth hundreds of dollars! Man! Check those Captain Company pages with care!)

MONSTER FILE ANNOUNCEMENT!

In the many, many months that we've been running THE MONSTER FILE – sized so that you can clip them and paste the entry on an index card to create a handy reference file of monsters — we've limited ourselves to reporting on famous filmsters. However, starting with issue #166, we will begin publishing monsters which you create! Write a biography of your monster (roughly 250 words) and enclose an ink drawing or photograph (makeups which you create are acceptable!). We will publish the best of these as space permits. There is no time limit, since this is not a contest; it's a showplace to create the monsters of tomorrow. Send your submission to MONSTER FILE, Warren Publishing Co., 145 East 32nd Street, New York, NY, 10016.

KWIKWIZ

Here's a brainteaser you can do on fast that quick quiz becomes kwikwiz. It's simple each answer contains the letters of the answer which preceded it, plus one new letter You should be able to do it in less than a minute! Ready set GO!

1 ___	Chris Lee film , MONSTER
2. ___	What came from Outer Space in 1953?
3. ___	Home of the Pendulum
4.	Silent sf classic A TO THE MOON
6.	What the Id Monster left in the end of FORBIDDEN PLANET

THE THING

The antagonistic alien featured in the 1951 of film classic THE THING FROM ANOTHER WORLD Standing seven feet tall, the creature (played by twenty-nine year old James Arness) crashlands in the Arctic and is immediately frozen in a block of ice. Though the detonation intended by military personnel to free the Thing successfully destroys its flying saucer, the monster is undamaged. The rectangle of ice in which it is trapped is brought back to the isolated polar research base, where the alien awakens. In sole short living specimen, dogs, and soldiers the Thing is a humanoid vegetable and lives on blood! It is finally destroyed by electricity, ordered into a puddle of extraterrestrial protoplasm.

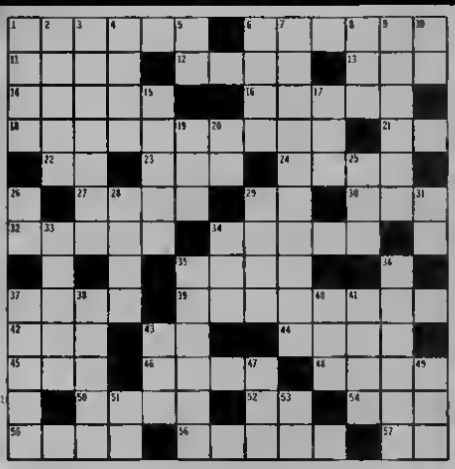
The film version of THE THING, while generally faithful to the short story by author John Campbell, differs in its rendition of the monster in the original tale, entitled WHO GOES THERE?, the creature has three eyes set in a face "ringed with a writhing, leathery nest of worms, thin mobile worms that crawled where hair should grow." It can adopt the identity of any living thing it chooses. In the film, it is a towering, bald humanoid which reproduces using plant-like seeds. The movie starred Kenneth Tobey as Capt. Pat Hendry, Margaret Sheridan as Nikki Nicholson, and Robert Cornthwaite as Prof. Carrington.

THE PRINTED WEIRD

This month's fiction pick THE PROGABILITY BROACH a Del Rey novel by L. Neil Smith. Though it begins in Denver Colorado of 1897 it really gets rolling on another world where there are fantastic vehicles monsters, and intelligent apes. Though the shmps are slightly reminiscent of adventures among the monkeys in PLANET OF THE APES the writing is brisk It's available in paperback for $1.95.

Considerably more expensive is Citadel Press THE FILMS OF 20th CENTURY FOX, which carries a pricetag of $30 However if you're a fan of the studio — which has given us such of works as STAR WARS FANTASTIC VOYAGE, THE DAY THE EARTH STOOD STILL, and ALIEN – this volume belongs in your library For HERCULES buffs, the GE enthusiastically endorses a slick magazine entitled, simply STEVE REEVES A TRIBUTE. The black and white photos of Reeves cover his career and spectacular photos from Reeves' films which include HERCULES, SON OF SPARTACUS, and DUEL OF THE TITANS – For details write to Milton Moore Jr., PO Box 140288, Dallas, Texas, 75214.

CROSSWEIRD PUZZLE



Across

1 THE ANDROMEDA ____
6. THE ____ OF MECHAGODZILLA
11 Luke's Uncle
12 Ugly Giant
13. Ellison's Cause
14. IT AGAIN
16. Tobey's Motto: One Good Thing Deserves Another (abbr.)
18. Tobey's plea: "__ ____ __ n time!"
21 A Star of FRANKENSTEIN (initials)
22. Write precipitation without the painful part
23 What Karloff was paid to do
24 MONSTER FROM GREEN __
27 Describing the Wolfman's habits
28 JOURNEY ____ TO CENTER OF THE EARTH
30 The How three vowels
32. Won't hurt Drac if you pound this through his heart
34 Masked hero of Old California
35 Redon verb
37 R grave robber does this
39 Lon Chaney Jr.'s character from OF MICE AND MEN: L____Y
43. Sir John Talbot to Larry
44. Projectionist's Tool
45 Setting for STAR WARS Long ____ in a Galaxy far away
46. Alright
48. 2001 Astronaut
50. MAN ____ MONSTER
52. Boone's Magic Land
54. Resident of 52 across: the ____ Man
55. Jilly
56 What scientists hope to do to THE THING
57. Last two-thirds of 49 down

Down

1 Han ____
2. Describing THE OTHER brothers
3. ____ OF THE CREATURE
4. Tim was snared in one
5. Bond Foe
6. Caveman Flick
7 Another Caveman Flick
8. Blood Color
9. Sinbad consulted one on his Golden Voyage
10. Sun God of Egypt
15. A Human Color
17 Tobey's Warning: Terrestrials, Think Electric (abbr)
19 Tobey's Surroundings
20 Tobey's Favorite Expression No Thing (abbr.)
24 THE _ __ OF PARTY BEACH
25 Pal's Oriental
26. Greatest nation on Earth!
28. Jason's Propulsion
29. Welch's Familiar
31. Home to Morbius Monster
33. Tobey's Foe
34. Your Slept Here
35. The Subject of SSSSSSS
36 He played Gorgas on STAR TREK
37 ____ TAKES R HOLIDAY
38. R Mystical Little Man
40 Kirk Douglas' character in Disney's Dust Verse film
41. What the Wolfman is not
43. How a Body Snatcher came to earth in 1956
47. I Dig Wolf
49. WORLD WITHOUT ____
51. Movie announcement in a newspaper
53. Sean Connery's sf film __ AR 02

ANSWERS:
Frankenstein: 1, 21, 24, 46, 56, 61, 71, 81, 91
Kwitkwitz: L IT PIT THE PIMP

MONSTERS OF THE MONTH

NOTES FROM GE READERS

From Hollywood: STAR TREK star Walter Koenig called to thank us for the coverage we gave his press conference in FM #161. It was our pleasure, Mr. Chekov!

Mitchell B. Craig of Lancaster, SC wrote, "I'm a collector of SF gum cards, and the piece you did on that subject (in #161) was worthwhile. The special TREK TALK section was also well executed. Keep up the good work." (Mitchell signed his letter, "Space Hitch-hiker, ridin' my thumb to Tau Ceti". He also identified the line in our "Looking Back" column as having been spoken by Mickey Shaunessey in CONQUEST OF SPACE.)

Raul Tejeira of Montevideo, Uruguay sent us a Special K list which arrived too late to be included in our contest (see #161), and also kindly pointed out the mess we made of our answers in the "Dr. Guy's Disguise" brainteaser in FM #157. He added, "I hope you will be able to print my list," and while it's too late for that, thanks for sending in 154 sf-related names beginning with "K".

In closing, since this column will appear in print too late to influence your ballots, the early results of our AARGHSCARS 2 voting are anything but conclusive! Although STAR TREK seems to be winning the BEST SF TV SERIES category, there is as yet, no clear and decisive lead in the other departments! Particularly inconclusive is the early voting on FAVORITE SF AUTHOR, which is ranging from Edgar Rice Burroughs to Larry Niven. As of this writing, LOST IN SPACE has a slight edge in the WORST SF TV SERIES category, though how it will ultimately fare has yet to be determined. Watch this space in FM #164 for the answers! Also, by next issue we should have a response from Warner Brothers concerning our petition to SAVE DOC SAVAGE. Be here, when FM #164 goes on sale April 15.

PERSEUS VS. DRAGON SLAYER

The summer of 1981 will see a violent battle for sword-and-sorcery revenge as DRAGON SLAYER goes into release at the same time as Ray Harryhausen's epic film CLASH OF THE TITANS. CLASH, from MGM, tells the story of Perseus' slaying of the snake-haired Medusa. DRAGON SLAYER (budgeted at $10 000 000, is a co-production from Walt Disney Studios and Paramount Pictures, and will tell the story of a sorcerer's apprentice who goes dragon fighting in England of the sixth century. Disney and Paramount are also co-producing the Robin Williams film POPEYE, scheduled for release Christmas of 1980. (Another muscle-popping adventure, RAIDERS OF THE LOST ARK, will also be released at the crowded summer of 1981. This heroic adventure will be produced by George Lucas — the was who goes on STAR WARS — and directed by Steven Spielberg — the was who goes on CLOSE ENCOUNTERS OF THE THIRD KIND. Watch for details in future editions of the GE.)

THINGS TO CORMAN

Roger Corman, who gave us low-budget of films in the fifties and a slew of Poe pics in the sixties, has announced his roster of horror and sf productions for 1980. The films to be produced through his New World Pictures organization are the $4,500,000 space epic BATTLE BEYOND THE STARS, to be directed by actioneer Jimmy Murakami and released in July; KUNG FU 2000, a futuristic action pic budgeted at $3,000,000; JOURNEY BEYOND THE GALAXY, coming in at a healthy $5,000,000; THE LAST WORLD WAR, which will go before the cameras in the fall at a whopping (for Corman) $6,500,000 price tag; DON'T OPEN THE DOOR, a horror film financed for a measly $1,500,000 and slated for summer release; the $1,500,000 HUMANOIDS FROM THE DEEP; and GALAXY EXPRESS, a $5,000,000 production from Toei Films in Japan, which New World will release in the United States. A barbarian film is also on the drawing boards, to compete with CONAN and his brawny ilk.

WATCH THIS SPACE!

... for the latest news on TV of: Now that THE LATHE OF HEAVEN (an adaptation of the Ursula Le Guin novel), GALACTICA 1980, and THE MARTIAN CHRONICLES (part of Bradbury's memories being broadcast opposite GALACTICA) have paved the way, and with BUCK ROGERS still flying high, both the commercial networks and educational TV are looking toward a new flood of of properties. Many of these will take the form of made-for-TV movies (such as THE RENDERSON MONSTER, a tale of the creating of a new form of life through experimentation with genes), but new series are also being considered. For early word on these programs, stay tuned to the Horrorworld Reporter!

ELLIOT'S NESS

Producer Elliot Schick, whose film THE EARTHLING will be released later this year, has announced the beginning of pre-production work on a film entitled THE SEARCH AT LOCH NESS, the story of the hunt for the legendary Loch Ness Monster. The screenplay for the $9,000,000 production is by Richard Chapman and Derek Tennant. Several Nessie films have been announced over the years, the most recent a $3,000,000 co-production by David Frost and a Japanese studio, which fell through. A film about the monster was released in 1933; entitled THE LOCH NESS MONSTER, it featured brief footage of the title beast as seen in the lock's murky waters by a diver. THE SEARCH AT LOCH NESS will go before the camera in September, on location at Loch Ness, Scotland, and in Australia.

THE SHINING SHINES

One of the most memorable motion picture trailers you will ever see is presently making the rounds of movie theatres everywhere: the preview for Stanley Kubrick's film version of Stephen King's THE SHINING. The sixty-second trailer shows a long corridor of the deserted hotel in which the action of the story takes place ... a corridor which, suddenly and unexpectedly, begins to flood with blood! The red wave engulfs the hall ways and the camera and warns us to expect even worse ... when the film is released this summer. If this one isn't a classic, we'll be quite surprised! More on this psychic chiller (which is rumored to have cost some $20,000,000) from Warner Brothers in an upcoming issue of FAMOUS MONSTERS.

SEEING THE UNSEEN

That's exactly what you'll be able to do come this summer. Barbara Bach (the star of the James Bond film THE SPY WHO LOVED ME) and Sidney Lassick are featured in the horror film THE UNSEEN, a $2,000,000 shocker set against the background of a film festival. Bach plays a TV reporter who, with crew members played by Karen Lorren and Lois Young, are forced to stay with a bizarre family when their hotel reservations are accidentally given away. What follows is described by producer Anthony Unger as "psychological horror." The picture was shot on location in Southern California.

NEW YEAR FEARS

In addition to the major films going into production, a few interesting independent features will be made during 1980. Among the fright flicks we can look for word to we WHEN YOU'RE A WEREWOLF, which is scheduled for a summer start, based on a script by Sal Punit; GALAXINA, Crown International's comedy about the adventures of a space pilot in the 28th Century; and Menahem Golan's APPLE, a science fiction musical currently shooting in Israel.

SECOND STEP STEPFORDS

THE STEPFORD WIVES, a movie in which all the women of the town of Stepford, Connecticut are replaced by robots, is about to give birth to a sequel. The follow-up to the 1974 film — which starred Katharine Ross and Paula Prentiss — will be called THE REVENGE OF THE STEPFORD WIVES, and is being produced as a two-hour film for CBS television. THE STEPFORD WIVES was based on a best-selling novel by Ira Levin, who also wrote the classic ROSEMARY'S BABY.

MAKE WAY FOR.... CAVEMAN!

United Artists has announced two fantasy films coming our way early in 1981. The first of these will be CAVEMAN, a comedy set in the primeval days of prehistory. It is described by one UA official as, "not unlike ALLEY OOP," and will feature prehistoric monsters and the discovery of fire by the featured Caveman. Another UA epic, going before the cameras under the wing of producer Milton Subotsky, is THONGOR. A barbarian adventure, it is based on the series of novels by author Lin Carter. A warrior of Lemuria, Thongor lived on earth circa 403,000 B.C., the son of Thunnthor of the Black Hawk people. His sword-and-sorcery adventures will compete for audience affection with those of CONAN, another muscular barbarian, whose exploits are being brought to the screen by Dino de Laurentiis in a $15,000,000 production which goes before the camera this fall.

DON'T HITCH A RIDE....

... on THE HEARSE, a Crown International terror flick which is scheduled to be released in the Spring. Starring Trish Van Devere and Joseph Cotton, it will be advertised with the following warning: "The Barrier Between Life and Death is No Greater Than the Thickness of a Door. And Now ... the Door is Open!" Written by Bill Bleich, the flick was directed by Mark Tenser.

Another sure-fire fright film is an upcoming thriller from the pen of William Peter Blatty, who wrote THE EXORCIST. The project, still in the planning stage, is described as a supernatural thriller with greater emphasis on psychological rather than physical horror, as there was in THE EXORCIST.

JOHN BARRY INTERVIEW

For those who knew him, Production Designer John Barry was one of the kindest, calmest, most talented of was. His all too short career included work on the best loved science fiction films of all time.

The following interview was done at Barry's office at Shepperton Studios in England on September 25, 1978. At the time he was at a crossroads in his illustrious career. Having sold his script for a film he call ed *SATURN 3*, he was preparing to direct it as well.

That accomplishment was not to be. Less than a week into the project, Barry was taken off his helm ing post by producer Stanley Donen (see FM #162). Tragically, by May 1979 John Barry had died of meningitis.

In the name of fair play and in honor of this tremendous craftsman, FAMOUS MONSTERS' HORRORWORLD REPORTER is proud to present this last interview with John Barry, designer for *A Clockwork Orange*, *Star Wars*, and *Superman*, and original writer and director for *Saturn 3*.

by Richard Meyers

RM: Your first and greatest fame comes from your Oscar-winning production designs for *A Clockwork Orange*, *Star Wars*, and *Superman*, is that correct?

JB: Yes. Designing is rapidly becoming one of the more misunderstood areas of filmmaking. The designer certainly designs sets but that's the least of the problems. The problem of a designer is that he must give the director what the director wants. There isn't a group of people, usually labeled "The Boys," who fix it up later. The buck, as they say, stops here. That is the designer's main preoccupation. Not only do you have to make it look good, but you have to make sure you don't spend half the picture climbing in and out of planes.

RM: But now you've made the leap from designer to director of *Saturn 3*. Are you designing it as well?

JB: No. I'm using one of the fellows who worked on *Superman* with me. He's very talented and an ex, of course, discussing it at great length.

RM: Have you wanted to be a director for a long time?

JB: Yes. Oh, yes. Just like everybody else does.

RM: How does one the two jobs, the director and the designer?

JB: Close-ish. That's the best you can say. You see, when you're designing a film, you must have a director's answer in your head, at least. If you have a director who doesn't pay much attention to the sets before he walks as there—and there are directors like that, George Lucas is *not* one—he's likely to say something like, "But where does she carry on the tea?" And you say, well, there's the than. And he says, "but she's got to fall down the stairs," and that's the first you've heard of it. It has to all work, so there should be a partnership between the director and designer. Not only should it not solve the problems of any given scene but it should say something about the people on screen. A stenographer from the east side should look like one and not like Ginger Rogers on holiday.

RM: On things like *Superman* and *Star Wars*, did you try to give all the outlandish sets a unifying feel?

JB: Yes. You have to be careful with surrealist design, because anything is possible. So you have to be fairly disciplined in what you do or you'll wind up with a hodge-podge. On *Star Wars* I relied very heavily on the colors to pull it together. Each team had their was look. *Superman* was a very different kind of science fiction, isn't it? It is what I called the "pointed shoulders type" science-fiction. The whole Krypton legend wouldn't hold up for a second, would it? It is quite fanciful, isn't it? *Star Wars* had a foot very firmly in reality. It had a kind of World War II feel. There was a lot of crew-creative-polinnation in that one. You see, it took a lot for George Lucas to convince people to make that movie, so he had at his was expense. I would imagine sketches and models made up. So when I entered the project the "Millennium Falcon" was already designed. It was a long, thin design. In fact they had gone as far as build the working, shooting model. And are could not fit the full scale model on the stage space available. So I redesigned it into its present saucer shape because by its nature it disappears from you. You only half to build half of it. There won a lot of changing like that. A lot of sketches George was carrying around for the inside of the Death Star had bright start. I figured that was much too cheerful anyway for Darth Vader and I wanted everything to curve away from you so you'd sense its circular shape, even though it was enormous and could have had perfectly straight corridors.

RM: On such long term productions as *Star Wars* and *Close Encounters* there seem to be stenes of in-jokes the technicians see, like putting little models of C-3PO and R2-D2 on the Mothership. Did you do anything like that on *Superman*?

JB: No. Not in *Superman*. In *Star Wars* the only thing am did consciously was make the first corridor you saw white and look like *2001*. We thought am'd do that as just briefly you'd say, "I see it's one of those type of movies." Then the door would blow down and Darth Vader walks in and you think, "Now wait a minute, it's not that sort of movie at all!" Actually Harry Lang, one of the designers for *2001* worked he *Star Wars*, but no on really caught hold of that fact.

RM: Whenever someone talks of your career, the science-fiction productions are always mentioned first and foremost. And now you're directing a science fiction film. Was it just the luck of the draw, as it were, or do you have a particular love of the genre?

JB: Yes. I do like doing it. Because ... well, its you make your was rules as it were. I like surrealistic design. In classical architecture you have much more rigid boundaries. But in a way, its easier to do, because at least a door is a door. Whereas in science fiction you have to think about it. What are we doing to do with the door knobs? What shall are do about the chairs? I studied to be an architect, you see.

RM: Since you are going back that far, how did you start in production design?

JB: Well, then I failed my medical to go into the army. We used to have to go in for two years as I figured that gave am two years to be a responsible person. At the time I was about 24. And at that time you feel like time's slipping away from you. At 43 I don't feel quite the same way about it. So anyway I heard they wanted people on *Cleopatra* and I got a job as a draftsman. I did that for some time, then I

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became someone's assistant, then I did some set dressing working on location with the guy who was the chief designer of MGM in England. From him I learned everything I know about responsibility to the movie. He was very aware of that an excellent guy. A lovely man. I took it in slowly. Its funny. You develop a sixth sense about the job. You find you can tell if there's something wrong with the stage from the outside. I said to myself "that's ridiculous. How could you have possibly known that?" I thought back and realized that it was the way people were coming out of the door that tipped me off. Or maybe they didn't come out at all so I thought they were all inside sleeping. Then you go in and, lo and behold they've changed sets. They're not even on the stage anymore! Anyway the first show I did alone was *Decline and Fall*. And Stanley Kubrick looked at the film, said he liked the sets very much, and asked me to do *Napoleon*, which would have been my second picture and would have killed one or both of us, I think if it had been made. Fortunately it didn't happen. So then I was asked to do *Kelly's Heroes*, which was a very elaborate picture, certainly an elaborate on *A Bridge Too Far*. At the time I thought it was way out of my grasp as it were but I certainly wasn't about to turn it down. It was very worrying, of course, but at the same time real fun to do. A film of that scale and all shot in another country. It's amazing I survived, isn't it? I sort most of the people I still work with on that picture. Norman Reynolds and Harry Lang.

RM: Well, that says something let you. Often on such complicated features you make more enemies than you do friends.

JB: No, no, no. I very much believe I could only work with people on a friendly sort of basis. You have to in the art department because you're always telling them what you don't like about their designs. In "real life" on it were that would be quite offensive. It's like telling there you don't like their children. But we on get to get one to that because its me trade.

RM: What happened after *Kelly's Heroes*?

JB: Well *Napoleon* had blown away, so had MGM in England and Stanley (Kubrick) was doing *A Clockwork Orange* on he phoned me up on said why not do that? Of course I was thrilled to go and work for him. It was very interesting. It was in that very difficult era of giving a film that all together different look. It's a funny thing but the set is not important in that its only the bit behind the actor's ears but then on the other hand they say something about the whole production. If it looks any other way it would have felt quite different. Clockwork changed a lot during production. Stanley is a very intuitive man but he works in quite the opposite way. He doesn't ed not to his intuitiveness, he tries to rationalize every thing. But in actual fact, he's very intuitive. For in stance, we had a certain sort of nut for the author's home. But then Patrick Magee, the actor, came along and started giving that bravura performance. Stanley said great, but suddenly the nut didn't "belong" to that character. Nobody said so and Stanley started asking if we could remove one thing after another from the set. Gradually we changed the whole of the background which we did over the telephone and sending trucks through the night and things like that. Saturday they had the rehearsal. By Monday morning the set was totally different. And better. It was a very intuitive reaction on Stanley's part and a right reaction. It just didn't fit the character anymore and Stanley "felt" that.

RM: What happened after *A Clockwork Orange*?

JB: I did a picture called *Sitting Target*, which wasn't a raging success, then I did a picture called *Phase IV* with Saul Bass. The sad thing about that picture was that Saul conceived a wonderful ending, a totally surrealist ending, and the studio saw fit to cut it off. And it is the entire raison d'etre of the movie! It didn't make sense to them so they thought it wouldn't make sense to anyone else, so they chopped it off. It had a wonderful mystical, kind of Magritte quality which could have been very well received on indeed other mystical films have been—like *2001*. After that I did *The Little Prince* with Stanley Donen, which was not a success. The sets were very nice, however. A lot of them weren't even in the picture. I didn't like the way they were shot. They looked very interesting on the stage but they were using an extraordinarily wide angle lens which filled the screen with the actor's nostril. In that case, the sets were really just the "bits behind the actor's ears." Then I did another film with Stanley directly after in Mexico which was *Lucky Lady*. And then I met George and we did *Star Wars*. You see I really haven't done very many, have I?

RM: But all of them have had very interesting problems and large budgets, I must say.

JB: Yes. They have been long, yes.

RM: That was diplomatically put.

JB: *Lucky Lady* was something like eighteen months. *Star Wars* was just over a year. And *Superman* went on and on.

RM: Just when does a designer's job end?

JB: When he walks onto his last set. "Adios," they say.

RM: When did you get off *Superman*?

JB: About January (1978) because *Saturn 3* was starting.

RM: How did you get the directing job?

JB: Well I wrote this script and sent it to Stanley's (Donen) wife to get her opinion and she said she'd like to show it to Stanley and he said he'd like to produce it. Naturally I said I'd like to direct it.

RM: I suppose the *Star Wars* and *Superman* credits didn't hurt.

JB: Probably not. It's one of those things: ma't it? The industry gives you so much rope, then it's your turn, sort of. I'm written other things in the past. None of them took off, but options were bought. All were of a very limited budget. I figured that would be than only attraction. If they want to make very, very expensive pictures they might as well get Alvin Sargent or somebody to do the screenplay. I felt the only thing which would attract somebody to an unknown is a cheap project. Strangely enough, *Saturn 3* is not a cheap project anymore. They wanted to go with major actors, which blew the budget very up.

RM: Would you care to give a short pre-production plot synopsis?

JB: Not really on. Its a very simple story, really. About three people in a closed environment and their interaction together.

RM: Its by no means like *Alien* is it? That is with a fourth party who keeps on doing funny things?

JB: No. Its much more about people.

RM: Who are the "major actors?

JB: Farrah Fawcett Majors and Kirk Douglas. We haven't cast the third person yet. It's sort of daunting to me, but there we are.

RM: How are you preparing to deal with these two heavy weights?

JB: I've met there both and Kirk Douglas is bright, charming, very sensitive, very wonderful! He's very quick to see how you're feeling which is very wonderful. Also he's an amazing powerful actor.

RM: Well if you've been on this project since February, hasn't your attitude changed? When you move from a job like production designer to the exposed mountaintop like direction don't you worry more?

JB: No. No. No. No, I don't worry. Its much less significant for me personally than getting my second job on a draftsman, which was on a TV series after *Cleopatra*. Because if I hand't gotten that job I would have had to leave the film industry completely. Whereas on that one if I'm hauled off the picture at the first corner. I have several other opportunities.

RM: Would you have to go back and work on *Superman II*?

JB: I won't be able to. I would have liked to get involved but you have to choose, don't you? I mean I had to give up *Star Wars II* as well! I already started on it.

RM: How difficult will *Saturn 3* be?

JB: It won't be in those terms. Not compared to *Superman*, say.

RM: How are you preparing for it?

JB: The usual way. Doing the sets, talking to the people, sitting in on the hair cuts and the clothes and all those endless details. We'll have a rewrite to make the script fit this new cast more. You know, I've thought about this a lot. You get so worried about the on-going film that you really don't notice the over-all effect. It's a shame really, you ought to be able to pause and enjoy it briefly. And you don't. You can walk on a beautiful three hundred yard stage and all you do is ask about whether they found the necessary bolt or replace the necessary screw or. And the necessary nut. Then its on to the next nut for the day after tomorrow. Then the next one and the next one. And myself not being able to enjoy the moment. But I can savor it afterwards. I've always loved films and I continue to.

RM: What kind of films do you want to make as a director?

JB: I would want them to be popular and I would want them to be remembered. I would really like to make escapist films. Just films to enjoy. Because as a child, that's what I went to see, that's what I enjoyed, that's why I went to see them and I'm quite sure that's what 90% of the world wants. You know when you come out of the theater you felt as if you've had such a good time and you really want to be sort of wrapped up in the can with those people you saw in the movie. Do you remember? That feeling? That's the sort of movie I would personally like to make. They are the movies I would like to go and see.

RM: Do you think directing will change you?

JB: Well I haven't changed in the transition from being a designer from a draftsman, so directing probably won't. I hope it may my one shot at directing. Because of all the high-powered forces surrounding this production it's like going fifteen rounds with Mohammed Ali. The important thing is to survive.

RM: Would you say directing is easier or harder than production design?

JB: I'll let you know.

Whew! Did the laser blasts miss you? Hope so, as we'd like to keep you as a reader of FM. Soon you'll be reading about the super sequel to STAR WARS.

"How'm I dune?" Asked the artist when he turned in this rendition of a Bonthe & a Sand Person (Tusken Raider). Answer: excellent!

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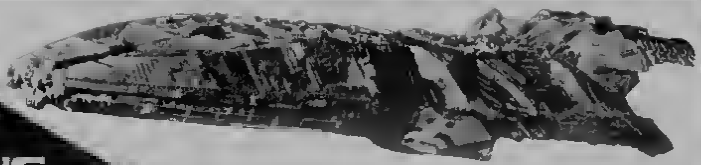

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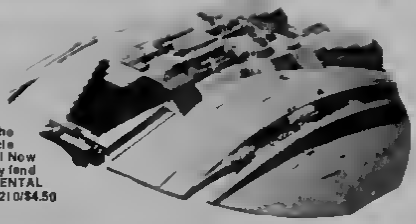

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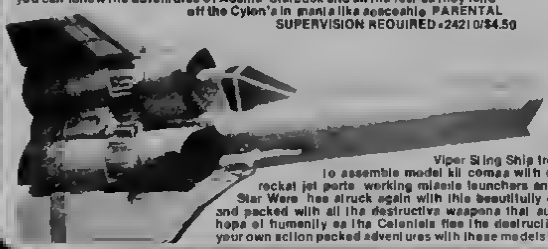

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FANG MAIL

(Continued from page 4)

HOORAY FOR REGGIE

I think Reggie Nalder is going to be a well-known name to horror fans in the distant future Like Lee, Lugosi, Udo Keir, Palance, Langella etc Reggie Nalder has given his best in the role of a vampire Who could forget the death of Mark's parents at the hands of Barlow? And also the climax when Barlow has a stake driven thru his heart and he tries desperately to remove it before changing into a mass of bones I hope that **Salem's Lot** will convince the horror & fantasy directors that Reggie is no longer an unheard of actor Hopefully Reggie will be starring in a few of the many horror films that are planned to be released in the 80s

DAVE LAST JR
Sarnia, Ontario, Canada

MORE MISSIVES

WAYNE RUBIN, Union, NJ I'm 28 and have been reading **FM** off & on since #10 A special "hello" to Sammy Davis Jr. if he's reading this You're my favorite entertainer **BILL PIERSON, 2026 Foulk Rd., Wilmington, DE 19810** I'm looking for Sci-Fi penpals in JAPAN **WAYNE R. SMITH**, Lock Haven, PA Go ahead and use the term 'sci-fi" all you want I'm sick of a childish self appointed "elite" group of film & comic fans who actually want to tell the rest of us how to talk They've forgotten fandom evolved not for their egos but so we could all have fun And fun, dear editor is what your genuine affection for fantasy films & their fans makes **FM DUANE DICESTON**, Kokomo, IN This is the second time I've tried to get a letter into Fang Mail (**"If at first you don't succeed ..."**) **DEBORAH EVE RUBIN**, Bethesda, MD The late Celia Lovsky played T'Pow in the **Star Trek** episode "Amok Time" T'Pring, Spock's intended, was played by Arlene Martel **JOS LaCOUR**, Shelton, CT Please do something on this man ... Geo Romero **ALETA FAYE BRADEN**, Little Rock, Ark I have seen METROPOLIS four times on Horrorvision and it is truly a classic for its time and I loved it **PARKER ANDERSON**, Mayer, AZ You should print an article on all the Ackermovies (**"There are some thins Man was not meant to know ..."**) **SP/4 JOE HAMMELL**, Hunter Army Airfield, GA What happended to Ron Waite? I notice his name was not listed in #160 Can it be he has left your staff? Ron was perhaps the finest person to work for **FM** since Forry himself **(Regretably, Ron had to leave his job for reasons of health But tine teatures by him will continue to appear in tuture issues) MITCHELL B CRAIG**, Lancaster SC I have seen THE BLACK HOLE twice It's the best Disney film since 20,000 LEAGUES UNDER THE SEA and one of the best SF movies since FORBIDDEN PLANET Those with sharp ears probably recognized the voices of the robots VINCENT & Old BOB as none other than Roddy (PLANET OF THE APES) McDowall & Slim Pickens **(Did you catch Slim, still full of vim, in "1941"?) STEVEN McINTYRE, 24 Loeman St , Strathmore 3041, Melbourne, Victoria, Australia:** Throw in a few more articles like "If I WereWolf" & some Randy Palmer Hammer features **FRANK FREEHAUF**, Tulsa, OK Eddie Edwards writeup of

WANTED! More Readers Like

BRENT WOOD

THE LEGACY made me want to see the picture I was not disappointed Spoo-kee! **DIANA MARKS**, Nashville, TN This question may sound crazy but is M.I Krazee a real person? **(No, he is a reel person) MERVIN TOLLMAN**, Sausalito, CA In the article on THE DAY TIME ENDED I encountered the term "sci fi" several times My question is, is it pronounced "sigh-fie" or "skiffy"? **(Sci-fi rhymes with "spy-fi", as in James Bond books, or "cry-fi", as in soap operas "Skiffy" is not so spiffy — people trying to make tun of the term mispronounce it that way) STANLEY LENTZ**, Mill Valley CA Is it true Jon Hall (Ramar of the Jungle) killed himself? **(Yes, it is my understanding that he was dying of cancer, he knew his days were numbered and, suffering agonizing pain, he chose to shorten his life Perhaps he remembered Oswald Cabal saying, in THINGS TO COME, "Dragging out life to the last possible second is not living to the best effect" — FJA) JAN MARSHAL**, Everett PA Whoever was responsible for THE BLACK HOLE should crawl in it That fiasco made all the cream curdle in the Milky Way

WHO'S WHO

When I saw your splashy cover on **Dr Who** I was extremely excited It was a good article on the monsters but you made several mistakes in the text For example, Jon Pertwee did not take over the part in the episode "Robot", that was Tom Baker

On page 28 you captioned the picture of the robot & the girl "Miss Winters' ROBOT with which she & her cohorts plot to conquer the world ' No, wrong, way off base In the first place, I don't know who "Miss Winters" is but the girl is Sarah Jane Smith, played by Elizabeth Sladen who is the Doctor's traveling companion She was **captured** by the robot and did not plot with it

The article was pretty fair I suppose but I feel the best article you did on **Doctor Who** was in the July 1976 #126 issue It was a good introduction to the series, had good background on the show & the Doctor and it was very informative & entertaining But since few people ever saw the series in '76 the article would have impact now after STAR WARS & CE3K & others of that kind I urge you to urge your readers to seek out that article and read it if they don't understand the series

By the way, I have bought all of the **Doctor Who** books that are out now and have thoroughly enjoyed them all They are fast paced & fun little books that will entertain you for an evening You can read thru a book in about an hour & 15 minutes

Don't think that I'm coming down hard on you Forry, but fess up You did make a mistake and I felt the urge to respond

MIKE BROWN
Raleigh, NC

* * * * *

Blessings & healthy reincarnations on you for your cover article on my favorite diversion, **Dr. Who!**

For me, Tom Baker and nobody else can do it that way The quirks, the sudden switch to utter seriousness, the mobile face, the tooth-display grin, flashes of fun in the midst of awfulness etc — What other face & body & talent could produce quite the mix that makes the Dr himself enough to tune in for?

LENA HOFMAN
Orange, CA

The Ice Warriors are not survivors frm Earth's 2d Ice Age In "Dr Who & the Ice Warriors" the setting is Earth in the grip of a 2d Ice Age The Ice Warriors come from Mars not Peladon In "Dr Who & the Ice Warriors" the setting is Peladon and the Ice Warriors invade it

ANDREW FORTELNY
79 BOWEN ST
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AUSTRALIA

* * * * *

FM is obviously desperate for ideas when they feature a cover story on the Juvenile series **Dr. Who** Why did you waste 11 pages on that universally recognized trash?

WAYNE KESSLER
Hopewell Jct , NY

* * * * *

"The Four Faces of Dr Who" was very good It had some excellent fotos

PAUL TALBOT
Columbia, SC

* * * * *

Your cover on issue #155 had to be the worst cover I have ever seen It really was a piece of crap It was even worse than those ripoff magazines with names like Star Battles and Space Wars Come on, I expected something more from a magazine that has been around for 20 years But your article on **Doctor Who** wasn't half bad

MIKE McDONALD
Battle Creek, MI

* * * * *

You said at the end of "The Planet of the Spiders" the Doctor changed from Patrick Troughton and emerged as Jon Pertwee in "Robot" I would like to correct that At the end of "The War Games" Patrick Troughton changed and emerged as Jon Pertwee in "Spearhead From Space" At the end of "The Planet of the Spiders" Jon Pertwee changed and emerged as Tom Baker in "Robot" and is still playing Doctor Who

DAVID TRIMBLE
Scarborough, Ont
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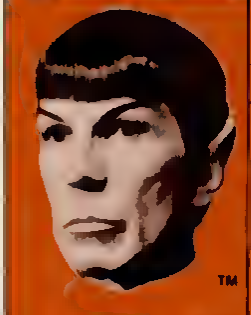

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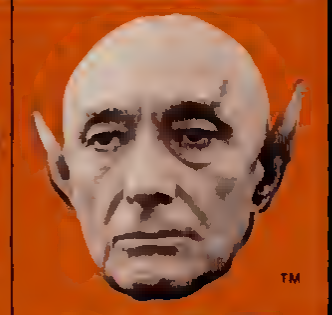

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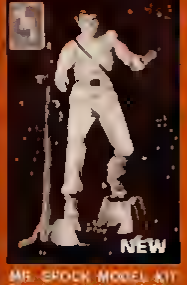

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